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VOL. 41—No. 26.

SATURDAY, JUNE 27, 1863.

PRICE { 4d. Unstamped.
5d. Stamped.

HER MAJESTY'S THEATRE.

FREE LIST SUSPENDED—THE PUBLIC PRESS EXCEPTED.

TUESDAY NEXT, JUNE 30TH,

Will be repeated (for the Eleventh Time), Gounod's Grand Opera,

FAUST.

The New and Extensive Scenery, and Original Effects, by Mr. WILLIAM CALLCOTT. The Costumes (from Original Designs) by Mr. S. MAY and Miss DICKINSON. The Incidental Dances arranged by M. PETIT.

The following is the signally effective Cast:—

Margherita, Mdle. TITIENS; Maria, Mdle. TACCANI; Siebel, Mdle. TREBELL; Mephistophiles, Signor GASSIER; Valentin, Mr. SANTLEY; Wagner, Signor BOSSI; and Faust, Signor GIUGLINI.

Chorus of Students, Soldiers, Citizens, Women, &c.

Conductor—Signor ARDITI.

EXTRA NIGHT.

WEDNESDAY NEXT, 1ST JULY,

(Twelfth Time).

FAUST.

Particulars above.

Doors Open at Half-past Seven.

The Opera commences at Eight o'clock precisely.

PRICES:

Stalls, One Guinea; Pit Tickets, 8s. 6d.; Reserved Box Seats, 10s. 6d.; Gallery Stalls, 5s. and 7s.; Gallery, 2s. 6d.; Private Boxes, in the Gallery Circle, to admit Three Persons, 21s.

Boxes, Stalls, and Tickets may be obtained at the Box-office of the Theatre (under the Colonnade in the Haymarket), which is open daily, under the superintendence of Mr. Nugent, from Ten till Six; and of all the principal Librarians and Musiciansellers.

HER MAJESTY'S THEATRE.

MADAME RISTORI.

FIFTH PERFORMANCE.

MONDAY EVENING, JUNE 29TH,

MACBETH,

Tragedy, in 4 Acts,

De GUGLIELMO SHAKSPEARE.

LADY MACBETH Madame RISTORI.
MACBETH Signor LUIGI PEZZANA.
MACDUFF Signor FRANCESCO CIOTTI.

FRIDAY NEXT, JULY 3RD,

ARDIENNE LECOUVREUR,

Drama, in 5 Acts,

ARDIENNE LECOUVREUR Madame RISTORI.

Commence at Eight o'clock.

Orchestra Stalls, 15s.; Reserved Box Seats, 7s. 6d.; Pit Tickets, 5s.; Gallery Stalls, 4s.; Gallery, 2s. 6d.

Boxes, Stalls and Tickets may be obtained at the Box-office, open daily from Ten till Six. Also of all the principal Librarians and Musiciansellers.

HERR LOUIS ENGEL begs to announce that his ANNUAL GRAND MATINEE MUSICAL will take place at 21 GROSVENOR-PLACE (by kind permission of the most Noble the Marchioness of Angliné), on FRIDAY, July 3rd. Full particulars will be duly announced in Rooms, where the plan of the seats may be seen.



HER MAJESTY'S THEATRE.

MR. NUGENT, Superintendent of the Box Office, most respectfully begs leave to intimate to the Nobility, Subscribers, and frequenters of the Opera, that having made arrangements with J. H. Mapleson, Esq., he will take a BENEFIT (for the first time) on

MONDAY, JULY 6th,

on which occasion he solicits their influential support and patronage. There will be given an admired Opera, and the following favorite artists will appear:—

Mdlle. ARTOT, Mdle. VOLTINI, Mad. TREBELL,
Mad. ALBONI, and Mdle. TITIENS.
Sig. BETTINI, Sig. ZUCCHINI, Sig. GASSIER,
Sig. DELLE SEDIE, Mr. SANTLEY,
Sig. GEREMIA BETTINI, and Sig. GIUGLINI.

TO CONCLUDE WITH

A FAVORITE BALLET.

Boxes and Tickets to be had of the Librarians and Musiciansellers, and C. NUGENT, Box Office, Her Majesty's Theatre.

PHILHARMONIC SOCIETY.—The EIGHTH

CONCERT will take place at the Hanover-square Rooms, on MONDAY EVENING next, the 29th June. Programme: Sinfonia in C, Mozart; Fantasia Violoncello, Signor Piatti; Overture, "Midsummer Night's Dream," Mendelssohn; Sinfonia Eroica, Beethoven; Solo Violoncello, Signor Piatti, Tartini; Overture, "Guillaume Tell," Rossini. Vocal performers, Mdle. Desirée Ariot and Signor Delle Sedie. Conductor, Professor Sterndale Bennett. To begin at 8 o'clock. Tickets, 15s. each, issued by Messrs Addison and Lucas, 210 Regent-street.

JULY 3rd.—By Special Desire.—The NATIONAL

ASSOCIATION for the ENCOURAGEMENT of MUSIC will give a GRAND EVENING CONCERT on Friday, July 3rd, at St. James's-hall, under the immediate patronage of

H.R.H. the Prince of Wales,
H.R.H. the Princess of Wales,
(who have signified their intention of being present).
H.R.H. the Duchess of CAMBRIDGE,
H.R.H. the Princess MARY ADELAIDE.

The following distinguished artistes have been engaged:—Mme. Albani, Mme. Lemmens-Sherrington, Mlle. Parpa, Mme. Sainton-Dolby; Mr. Sims Reeves, Mr. Santley; Mme. Arabella Goddard, and Mr. Henry Leslie's choir. The performance will consist of Professor Sterndale Bennett's cantata "The May Queen," and a miscellaneous selection. The band and chorus will be complete in every department, and will number about 250 performers. Conductor—Mr. HENRY LESLIE. 80s. stalls, 21s.; area (reserved and numbered seats), 10s. 6d.; balcony stalls, 21s.; balcony (reserved and numbered seats), 10s. 6d.; balcony unreserved seats, 5s.; area and gallery (unreserved), 2s. 6d. Tickets to be obtained at Addison and Lucas's, 210 Regent-street; all musiciansellers; and at Austin's ticket office, 28 Piccadilly.

By order, GEO. LESLIE, Sec.

QUEEN'S CONCERT ROOMS.—Under the most

distinguished Patronage.—HERR REICHARDT'S MATINEE MUSICAL will take place on Wednesday, July 1st, to commence at 3 o'clock. Assisted by Mad. Lemmens Sherrington, Fräulein Liebhart, Herr Reichardt, and Herr Fornes. Piano, Miss Alice Mangold and Herr Kule; Violin, M. Sainton; Violoncello, M. Paque; Harp, Mr. Aptommas. Conductors—Messrs. Ganz and Hargitt, Signors Randegger and Biletta. Reserved Seats, 15s.; Unreserved, 10s.; Tickets at Herr Reichardt's, 2 Devonshire Street, Portland Place; of Messrs. Cramer, Beale, and Wood; and of all principal Musiciansellers.

MR. KENNEDY'S LAST NIGHT of the SEASON,

June 29th, Music Hall, Store Street (Under the Patronage of the Highland Society of London). "JACOBITE SONGS," "NOCTES AMBROSIANÆ," &c. Assisted by Mr. LAMP at the Pianoforte. Admission, 1s., 2s., 3s. Tickets at Mr. Mitchell's, and at the Hall.

MADAME LIND-GOLDSCHMIDT and S. THALBERG

(his last appearance in London), Mdle. PARSFA, Herr REICHARDT, Signor PIATTI, will appear with Signor and Mad. F. LABLACHE at their MATINEE MUSICAL, on Monday next, June 29th, at the Hanover Square Rooms, to commence at Two o'clock. A few remaining Stalls and Seats near Pianoforte on Orchestra, 21s.; Unreserved Seats, 10s. 6d.; at the Musiciansellers; of Signor F. Lablache, 149 Albany Street, N. W.; and of Mr. Fish, at the Hanover Square Rooms, where the plan of the seats may be seen.

NEW OPERA.

LOVE'S TRIUMPH,

IN THREE ACTS.

THE LIBRETTO BY J. R. PLANCHÉ.

The Music Composed by W. Vincent Wallace.

PRICE TWO GUINEAS.

ACT I.

No.		Price
0.	Overture	4 0
1.	Introduction and Chorus, "Hither, hither, hasten all"	2 6
2.	Duet, "My poor young friend." Two Tenors	3 0
3.	Romanza, "Though all too poor." Tenor	2 6
3a.	Romanza (Transposed)	2 6
4.	Chorus and Solo, "Long life to her Illighness." Soprano	2 6
5.	Ballet, "Romanesca"	2 6
6.	Trio, "A simple Cymon." Soprano and two Tenors	5 0
7.	Quartet and Chorus, "Mount and away." Soprano, Contralto, and two Tenors	5 0
8.	Aria, "Patience! prudence!" Tenor	3 0
9.	Air, "Wayward fortune." Bass	2 6
10.	Finale, "Help, help!"	6 0

ACT II.

10j.	Introduction	2 0
11.	Rondo, "I'm a model page." Contralto	2 0
12.	Trio, "Welcome, welcome." Contralto and two Basses	3 6
13.	Grand Scene, "O rank thou hast thy shackles." Soprano	3 0
13a.	Air from Scene, "Now, 'tis not a vision." Soprano	2 0
14.	Duet, "As in a dream I wander." Soprano and Tenor	3 0
15.	Finale, "We are glad to see" (Complete)	9 0
15a.	Part Song, "Corin for Cleora dying"	2 6

ACT III.

16.	Introduction and Air, "I have brought my daughter." Bass	2 6
17.	Ballad, "Those withered flowers." Soprano	2 6
18.	Duo, "To the secret." Soprano and Tenor	4 0
19.	Ballad, "Lovely, loving, and beloved." Bass	2 6
19a.	Ballad (Transposed)	2 6
20.	Sestetto, "In mystery shrouded" Soprano, Contralto, Tenor, and three Basses	4 6
21.	Recit. and Air, "Night, love, is creeping." Tenor	2 6
21a.	Air (Transposed)	2 0
22.	Duet, "Hear me, I must speak." Soprano and Tenor	3 0
23.	Finale, "All to the ball"	5 0

* Separate Vocal Parts are published.

PIANOFORTE ARRANGEMENTS.

Favourite Airs from Wallace's Opera, <i>Love's Triumph</i> , arranged by W. H. Calcott, in Two Books; Solos 5s., Duets		
Flute Accompaniment to each Book	1 0	
Berger (Francesco), Fantasia	4 0	
Glover (Charles W.), "Night, love, is creeping"	3 0	
Gems of the Opera	3 6	
Osborne (G. A.), Fantasia	4 0	
Richards (B.), "Those withered flowers"	3 0	
Schulthes (Wilhelm), Romanesca	2 0	
Intermezzo	2 0	
Trekell (J. Theodore), Fantasia	4 0	
"Lovely, loving, and beloved"	3 0	
"Night, love, is creeping"	3 0	
Quadrille, "Love's Triumph," arranged by C. Coote (Illustrated)	4 0	
Valse, ditto ditto ditto (Illustrated)	4 0	
Galop, ditto ditto ditto (Illustrated)	4 0	
The Page Polka, ditto ditto ditto (Illustrated)	3 0	
Grand Selection for Military Band, by C. Godfrey, Senr.	15 0	

Other Arrangements in the Press.

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Characteristically Illustrated.

"The Lily of the Thames Quadrille," with cornet accompaniment	4 0
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"Beautiful Spirit Waltz," dedicated to Mons. Louis Julien	4 0

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MR. AUGUSTUS GREVILLE'S NEW BALLADS.

OH! COME TO GLENGARIFF and WHEN FIRST THEY MET. Price 2s. 6d. each. As sung by all the leading vocalists. Words and Music commend these ballads as two of the most elegant and refined compositions of the day.

JEWELL & Co. 104 Great Russell Street, British Museum.

NEW OPERA.

THE ARMOURER OF NANTES,

IN THREE ACTS.

THE LIBRETTO BY J. V. BRIDGEMAN.

THE MUSIC BY M. W. BALFE.

Price One Guinea and a Half.

ACT I.

No.		Price
1.	Introduction and Chorus, "Our gentle Sovereign"	3 0
2.	March Chorus, "Hark, yonder swelling strain"	2 0
3.	Recit. and Cavatina, "Cheerful calm content." Soprano	3 0
4.	Chorus of Nobles, "Gaily and swiftly"	2 0
5.	Air and Chorus, "The day on which this man she weds." Bass	3 0
5a.	Cavatina, "Oh, would that my heart." Soprano	2 6
6.	Ballad, "In the desert waste of life." Tenor	2 6
7.	Duet, "Were all the earth's vast treasures hid." Soprano and Tenor	5 0
8.	Barcarolle, "A flow' is beauty by fairy hands planted." Baritone	2 6
9.	Duet, "Ah! by the rood, the joke is good." Baritone and Bass	4 0
9a.	Duet, "To wed the Duchess"	4 6
10.	Duet and Finale	5 0

ACT II.

11.	Hunting Chorus, "Dames and gallants"	4 0
12.	Duet, "Vast as the ocean." Soprano and Baritone	4 0
13.	Ballad, "Truth and Duty." Bass	2 0
14.	Aria, "Tis revenge." Soprano	2 6
15.	Ballad, "There's one who reared me, loved me." Soprano	2 0
16.	Trio, Two Sopranos and Tenor	2 6
17.	Gipsy dance	2 6
18.	Cavatina, "What joy to listen." Baritone	2 6
19.	Finale	9 0

ACT III.

20.	Aria (Jailor's song), "He who bears the prison keys." Bass	3 0
21.	Ballad, "Oh, love, thou art like a reed bent low." Tenor	2 6
22.	Invocation, "Oh, heavenly power." Soprano	2 0
23.	Quartet and Duet, "Twas not in vain"	4 0
24.	Duet, "Once more my heart awakes to bliss." Tenor and Soprano	6 0
25.	Finale	6 0

PIANOFORTE ARRANGMENTS.

Favourite Airs from Balfé's Opera, <i>The Armourer of Nantes</i> , arranged by W. H. Calcott, in Two Books; Solos, 5s.; Duets		
Flute Accompaniment to each Book	1 0	
Berger (Francesco)—the Jailor's song—"Jingle-jangle"	3 0	
Benedict (Jules), Grand Fantasia	5 0	
Farmer (Henry), Gems of the Opera: 6 Nos.	1 0	
Glover (Charles W.), "Oh, love is like a reed bent low"	2 6	
Kube (W.), Fantasia	4 0	
Osborne (G. A.), Fantasia	4 0	
Richards (Brinkley), "Oh, love is like a reed bent low"	3 0	
Trekell (J. Theodore), Fantasia	4 0	
Quadrille, arranged by C. Coote, (Illustrated)	4 0	
Valse ditto ditto ditto	4 0	
Galop ditto ditto ditto	4 0	
Polka ditto ditto ditto	3 0	

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Mr. Charles Ball's Duet for Soprano and Mezzo-Soprano, CHILDHOOD'S DREAM.

"The music is charming, refined and original, and proves the gifted composer to be a sound musician."—Review.

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W. H. HOLMES'S FOUR SACRED PIECES for the Pianoforte.

"SUNDAY AT HOME;" Introducing "Awake, my soul, and with the sun, O thou that tellest good tidings to Zion." (*Messiah*) "How beautiful are the feet of them that preach the Gospel of Peace, and Evening Hymn, "Glory to Thee my God this night." 3s.

"CHRISTMAS;" Introducing "Christians Awake," Pastoral Symphony from the *Messiah* ("The shepherd's playing on their pipes, &c.), Chorus, "For unto us a child is born" (*Messiah*), and "Lo, he comes in clouds descending." 3s.

"NEW YEAR'S EVE;" Introducing "Hark! the vesper hymn is stealing," "Adeste Fideles," and the Sicilian mariner's hymn." 3s.

"EASTER;" Introducing Easter Hymn "Jesus Christ is risen to day," "But thou didst not leave his soul in hell" (*Messiah*), "Hallelujah chorus," Handel. 3s.

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Where also may be obtained:—Highland Echo, 3s.; and Selections from the Drawing Room of Compositions, by Eminent Composers:—No. 1. "Inspiration," by E. Wolfe, 1s.; No. 2. "Gaiety," by Handel, 1s.

THE EARL OF DUDLEY, MR. LUMLEY, AND
HER MAJESTY'S THEATRE.

A Narrative of Facts addressed to the Patrons of the Opera, his Friends, and the Public generally, by their faithful Servant, B. LUMLEY.

(Continued from page 391.)

The whole situation is so forcibly pictured in a letter addressed by Lord Ward to myself, on the 17th of March, 1856, that I need do no more than transcribe it, word for word.

"Dudley House.

"March 17, 1856.

"Dear Mr. Lumley,—I saw Mr. Benbow yesterday, who promised to call upon you and ask you to come to Stone Buildings with Mr. Cree, to consider my *ultimatum*, which I put into his hands for his guidance during my absence in Scotland. I must, however, write you a few lines before I leave, to say that I think you will do well to put yourself unreservedly into my hands, by assigning the lease of the theatre to me, thereby making my position a safe one, and at the same time (from the conditions I propose to connect with it) doing the best for your own interests, a point which I readily grant must be with you a primary consideration, and these conditions are: That you should have the power (either after the judgements on the appeal to the House of Lords in the case of *Croft v. Lumley*, or after its final abandonment by Mr. Martelli, if he can be induced to take this course) of buying back the lease so assigned to me, as well as the properties, upon payment of all sums, with simple interest, which I may have paid on behalf of the theatre, for I look forward to the forming of an Operatic Company who will clear the theatre of existing embarrassments and work it under you with the only thing it wants, viz., adequate capital, and not the *hand to mouth* system which weighs so heavily on directors who have not large private funds to draw from at first. Of course (for we must look all contingencies in the face) if in a given time you were unable to pay off the existing claims against the estate, I might and should proceed to deal with it absolutely, but even in that case I will not exact my 'pound of flesh,' but will deal liberally with yourself; but in this, as in the whole matter, I again repeat you must, as I think you may safely, put yourself *unreservedly* into my hands as being friendly ones, and I am,

"Yours truly,

"WARD."

That the pledges contained in this letter were at the time sincere, I never doubted; and so entirely free was I from any shadow of distrust, that I made no attempt to stipulate for any pecuniary consideration in return for the surrender of a property which Lord Ward had so lately been willing to purchase. I knew that I was giving my noble creditor unlimited power over my destiny; but I felt assured that he would use it as he promised—with justice, if not with generosity. Thus confident I immediately signified my assent to Lord Ward's proposal, and the arrangement was shortly afterwards carried into effect by four instruments, all dated the 6th of May, 1856. The first of these was an absolute assignment to Lord Ward of all my interest in the lease. The second was an agreement by which Lord Ward underleased the theatre to me for the term of four years and three-quarters, at a rent and preliminary consideration amounting to £3,344 14s. for the first year, and £6,275 annually for the rest of the term. The amount of the rent was made up of the interest payable to Lord Ward, in respect of his advances—including the price of the properties he had bought, and of a sum of £2,400, supposed to represent the amount of the annual sinking fund (or depreciation, as it was termed), sufficient to pay off the principal by the end of the term. By an error of calculation, this sum of £2,400 had been put considerably too high, as was admitted in subsequent discussions. The third was an agreement by which Lord Ward—as part of the arrangement for letting the theatre, and in consideration of the rent reserved by the underlease—granted to me the use of the properties which his Lordship, together with Sir Ralph Howard, had purchased, and which, by a subsequent arrangement, had become vested exclusively in Lord Ward. The last was a deed of covenant, by which Lord Ward, in consideration of my agreement to use my best endeavours to obtain a purchaser for the theatre, bound himself not to sell the theatre or properties before Christmas, 1860, without my consent, and gave me the option of repurchase at the price of £38,820, then the actual amount of Lord Ward's securities. I should explain that my agreement to use my best endeavours to find a purchaser had reference to a project about which both Lord Ward and myself were anxious, for forming a company to purchase the Theatre and to carry on the undertaking under my direction; but it was fully agreed at the time that nothing beyond preliminary steps should be attempted until the title to the lease was cleared from the doubts cast upon it by a litigation then pending at the suit of the superior landlord, with a view of obtaining a forfeiture. Up to this time the decisions

had been entirely in my favor, but an appeal was still pending in the House of Lords. It will be seen hereafter that I did all in my power, in conjunction with Lord Ward, to promote the idea of a company, but that when the time arrived for active measures—which was not until the final decision of the House of Lords, in April, 1858—Lord Ward's attitude precluded any further prosecution of this design. The execution of the deeds which Lord Ward required was followed by the re-opening of the Opera under my direction for the season of 1856, a season which will long be remembered as that in which Mdle. Piccolomini made her *début* on the London stage. How she was appreciated, and by no one more highly than by Lord Ward himself, it is needless to recount. But without dwelling on details, it may suffice to add, that my exertions to restore the *prestige* of the Theatre were acknowledged in the warmest terms by the noble patron who had become in turn my landlord and my creditor. The difficulties of a campaign commenced without adequate time for preparation naturally affected the results of the season. The success of 1856 was, however, sufficient to enable me to meet all liabilities, whether for rent due to Lord Ward or for the salaries of artists. For the next season my preparations were on a larger scale; and I had the good fortune, among a number of new comers, to introduce Mdle. Titiens, Signor Giuglini, and others, for the first time to a London audience, and to secure the services of many old favorites, including Mdle. Piccolomini. The brilliant series of representations which I was thus enabled to give testified to my zeal for the undertaking in which Lord Ward and myself were jointly interested; and again I was able to meet the rent up to Michaelmas, 1857, and to maintain the credit of the establishment by promptly satisfying all the claims of my company. But I had this year to encounter more than ordinary obstacles. The commercial panic fell upon none so heavily as upon those engaged in furnishing recreations which few had the heart to enjoy, and many had lost the means to afford. Not only was the London season damped by the prevailing gloom, but the autumn tour, which generally added materially to the finances of the establishment, resulted in heavy losses. It was much, however, that Her Majesty's Theatre should be once more re-established in credit and reputation; and both Lord Ward and myself looked to future seasons to enable us to place the undertaking on a solid basis—either by carrying out the proposed plan of an association, or in such other way as circumstances might render feasible. The delay in the litigation, which still dragged on slowly in the House of Lords, continued to impede our progress; and though I had made all preparations, even to the prospectus itself, for launching the proposed Company, nothing could be done at this moment with a property the title to which, though not in serious danger, was still in dispute. In this conjuncture of affairs, a meeting took place at Dudley House between Lord Ward, his solicitor, Mr. Benbow, and myself, when the position of our joint enterprise was fully discussed from every point of view, and Lord Ward seemed willing to do everything necessary to give stability to my tenancy, and ensure the lasting prosperity of the Theatre. The first point about which I felt anxiety was that the valuation of £2,400 for the sinking fund should be corrected by reference to an actuary, and reduced to what it was always meant to be, namely, a sum sufficient, if continued during the lease, to liquidate Lord Ward's advances. The second was, that (in accordance with what I had frequently understood Lord Ward to promise) a *twelvemonth's* rent should be postponed (not remitted), and spread over the subsequent years of my tenancy. Neither of these modifications would have ultimately affected Lord Ward's position, if the enterprise still continued; but the one would have restored the agreement to its intended shape, while the other would have afforded me substantial relief for the ensuing season, threatened as I was with the formidable competition of the new theatre at Covent Garden, then in course of construction. Both of these propositions were acceded to as reasonable, and Lord Ward further intimated his readiness to reduce his interest from £5 to £4 per cent. All these concessions, however, were rendered nugatory by his Lordship's adoption of his solicitor's suggestion, that they ought to be made dependent on the issue of the litigation in the House of Lords.

That I may not be supposed to color the incidents of this interview, I will explain what occurred—not from my personal recollection, but by an extract from Mr. Benbow's entry in his own attendance book, of which I was furnished with a copy:—

"14th July, 1857.

"Attended at Dudley House, where I met Mr. Lumley, and the matter of the terms under which he now held the theatre, and the alterations he wished to be made in them, were fully discussed by Lord Ward. Mr. Lumley, and myself, when his Lordship stated that, if the decision of the House of Lords should be favourable, he would be willing to reduce the interest upon his debt from £5 to £4 per cent., that the £2,400 a-year stated as the value of the depreciation of the lease should be regulated by the opinion of an actuary as to what sum, to be paid annually during

the existence of the lease, would suffice to discharge the debt due to his Lordship; and that he would forego one year's rent, and consent to its being added to the future rent under the existing agreement; but any arrangement upon this footing was to be deferred until after the decision of the House of Lords."

Armed with this assurance, and convinced that there was no reasonable doubt of success in the House of Lords, I proceeded with my arrangements for 1858, with the conviction that, if I could sustain the formidable rivalry of the new House, my efforts would not be hampered by the necessity of making provision for the immediate payment of a heavy rent. Strengthening in every way the powerful company I had already secured, I looked forward to the approaching season, if with some anxiety, still without alarm. Had I obtained the indulgence I had been led to expect, I do not think this confidence would have been misplaced. The first accident which disturbed my calculations was the unexpected delay of the judgment in the House of Lords, keeping in further abeyance the formation of the proposed association, and retarding the fulfilment of the conditional understanding which was come to at the meeting in July, in Dudley House. Before my suspense was put an end to by the favorable judgment of the House of Lords, on the 19th of April, 1858, rent had become due to Lord Ward for the half-year ending Lady Day, 1858, and also a further sum, payable in advance, for the quarter just commencing. An insurance payment was likewise in arrear for a few days; but it is unnecessary to refer to this, except for the purpose of explaining a passage in the correspondence I am about to cite, inasmuch as I made good the payment almost immediately. At the commencement of April, therefore, I owed Lord Ward three quarters' rent (one quarter in advance); while, on the other hand, the long-looked-for decision of the House of Lords had set me free to push on the project of an association, and had removed the only obstacle to the concessions dependent on that event. The actual decision of the House of Lords was, as I have said, deferred until the 19th of April; but almost at the beginning of the month every doubt as to the result had been dissipated by the opinions of the Judges, to whom the House had submitted the points of law involved in the case.

At this juncture, when all difficulties seemed about to vanish, I received the following letters:

"Lincoln's Inn, 5th April, 1858.

"Dear Sir,—I conclude that you received the letter which I wrote to you on the 6th of the last month, and addressed *poste restante Venice*, though you have not noticed it. Since then another quarters' rent has become due, and the insurance of the house and properties which should have been renewed by you has been neglected. It must be obvious to you that this state of things cannot be longer tolerated, and as the only excuse which can be offered for your neglect is your inability to meet the fresh demands upon you in respect of the theatre. I now call upon you, as an act of justice to Lord Ward, and as the only return you can make for the kindness he has shewn you, to relinquish the theatre to him; if you do not, you must be prepared for the instructions I have received, to oblige you to give up the possession, being immediately acted upon.

"I am, dear Sir, yours truly,

"B. Lumley, Esq."

"JOHN HENRY BENBOW."

"Lincoln's Inn, 8th April, 1858.

"Dear Sir,—In reply to your letter received this morning, I regret to say that a meeting between us would be unproductive of any advantage, unless you are prepared to pay the three quarters of a year's rent now due, amounting to £4602, 5s. 11d., and the sum (£1381, 2s. 6d.) advanced for the premium upon the policies of insurance. Your default in these respects is so gross a breach of the terms of the agreement with Lord Ward, that I must persist in my request that you will voluntarily relinquish it in order to prevent a resort to legal proceeding to correct it.

"I am, dear Sir, yours truly,

"B. Lumley, Esq."

(Signed) JOHN HENRY BENBOW.

To these I replied:

"10th April.

"Dear Sir,—Before I address myself to the immediate subject of your letter, I hope it is not too much to ask you to consider for an instant the enormous difficulties I have had to encounter, the shortness of notice, and consequent sacrifices, the pending of the ejectment suit preventing permanent arrangements, the panic and the still greater panic resulting from the rebuilding of Covent Garden; besides that, the effect of the doubts industriously circulated as to the forthcoming judgment, is to suspend confidence and induce a withdrawal of support. In spite of all these difficulties, I ask you to consider that, whilst I have temporarily made default in one point, and I admit a serious one, I have not omitted one equally essential to the management of a property of this kind, where one wrong step would be of serious injury, and that I have spared neither labour, pains, nor health in its direction. It is true in this I have had a double motive—gratitude to Lord Ward and a natural desire to improve a property which might possibly one day result to me. Be this as it

may, I have now to address myself to the payment of rent and insurance. In July last the outline of an arrangement was agreed to. His Lordship has always been alive to the difficulties of the situation, and, whatever may have occurred, his Lordship is fully aware that the present year is a peculiar one, and we have, in addition, the prestige and novelty of the first year's opera at Covent Garden to contend with. If, then, his Lordship will allow the arrangement to be carried out, and consent that the year should commence at Lady Day, taking the delivery of the opinions of the judges as a judgment, I should be able to discharge the rent up to that time. Without reference to his Lordship's decision, I am prepared to repay the amount of insurance paid as usual by Mr Lee; and, in fact, before I received either of your letters, I had requested that gentleman to call on me that I might pay him the amount against the receipts.

"I remain, dear Sir, yours faithfully,

(Signed)

B. LUMLEY.

"Her Majesty's Theatre, 10th April, 1858.

"J. H. Benbow, Esq."

(To be continued.)

CLASSICAL MUSIC UPON THE HARP.

To the Editor of the MUSICAL WORLD.

SIR,—It is thought by many that the harp cannot claim to be regarded as a legitimate exponent of scientific music, but that it is in its proper sphere when employed to accompany a song, or, at best, to render a simple air with variations; indeed there are those who ridicule the idea of interpreting classical works upon it. An investigation into the subject will show that no evidence can be given of the supposed unfitness of the instrument for so exalted a capacity.

That which qualifies any medium of sound for the interpretation of musical ideas is, without doubt, its power to represent the passages in which those ideas are clothed. But, the complicated groups of notes peculiar to this class of music can be deciphered upon the harp, its modulating resources fully qualifying it for the combinations found therein. It is not *anti-chromatic*, essentially, but is competent, with a skilful management of the pedals, to give utterance to the half-note in rapid passages.

The argument most commonly urged against the harp, to rob it of the privilege of including those compositions in its repertoire, is, that it has no *sostenuto*. Let it be asked, is the piano (which boasts the prerogative of identifying itself with that school of music) possessed of *sostenuto*? If so, how is it that sacred music is out of character upon it? To attempt the sustained notes of a chant upon it, for instance, would be as fruitless as to expect to be able to read a pianoforte sonata upon the violin; the former being as destitute of the power of prolonging the sound as the latter is to supply the harmonies of the score; the truth is that the piano enjoys no advantage over the harp in this respect, the performer having no control over the string to cause it to continue the vibration after it has once been struck, much less can he regulate the volume of tone, to make it softer or louder while it is in the act of disappearing. To speak of singing, therefore, on either instrument is a misapplication of words, for, being limited in the manner of articulation, the elements of expression are wanting. If then that which Pianists denominate "*sostenuto*" be nothing more than the ability to make a note ring, the harp cannot be deficient on that score. The sonorous properties of both instruments are alike subject to the touch of the player, when the strings of the harp are of the requisite dimensions to admit of a bold (though not violent) vibration, the desired resonance may be obtained, and a fullness of tone perfectly adequate to represent a minim or a semibreve in an *andante*. But, supposing—for argument's sake—it be allowed that the harp is not pre-eminently well qualified to satisfy the rudimentary exigencies of the notation under consideration, it is equally true, on the other hand, that several of those passages are more appropriate to it than to the piano; the "*Arpeggio*," for instance, belongs to the former, and hence it is that very many pianoforte pieces appear to have been written for the harp. To avoid classical music, therefore, upon the harp because it was not written for it, would be as absurd as to insist that it should always be played upon the harpsichord because it was not at first composed upon the piano. Besides, to limit harp music to insignificant melodies is a sure way to bring it into contempt, and to throw away as worthless the vast improvements which have been bestowed upon it. Let the experiment be fairly made, and it will be found that the inconvenience attending the process of obtaining semitones is not greater than the serious inconvenience of changing the fingering in order to modulate the piano (which does not occur upon the harp).

ARTOMIAS.

[We are pledged to allow this question to be discussed by Mr. Dishley Peters of Tadcaster.—ED.]

CONCERTS.

MR. DEACON'S third (and last) *Séance*, on Friday morning, the 19th, at Collard's Pianoforte Rooms, was a very classical affair, the programme comprising Schumann's Quintet in E flat (Op. 44), for two violins, viola, violoncello and pianoforte; Mendelssohn's *Variations Concertantes* in D (Op. 17), pianoforte and violoncello; Beethoven's Kreutzer Sonata, violin and pianoforte; with pianoforte solos and vocal pieces. The players with Mr. Deacon—who, we need hardly say, took the pianoforte in all the pieces—were M. Sainton and Herr Pollitzer (violin), Mr. H. Webb (viola), and Signor Pezze (violoncello). The Kreutzer Sonata was admirably given by M. Sainton and Mr. Deacon, and loudly applauded. In Mendelssohn's "Variations" Mr. Deacon enjoyed the co-operation of Signor Pezze, a violoncellist of the highest rank, and the execution was consequently unimpeachable. Mr. Deacon selected as his solos a *Pastorale* from his own "First Set of Studies;" Sterndale Bennett's Musical Sketch, "The Fountain;" Chopin's "Fifth Nocturne" in F sharp (Op. 15) and "Fantaisie-Improvisu" (Op. 66). The vocal music was given by Mdlle. Parepa and Madame Sainton-Dolby, the last-named winning an encore in a new song, "Too late," by Mr. Deacon. There was a full attendance.

At the Agricultural Hall, Islington (fourth of Mr. J. Russell's concerts), *The Creation* was given, with Mesdames Lemmens-Sherrington and Oliviero, Messrs. Lewis Thomas and Sims Reeves. The band and chorus numbered upwards of a thousand, and Mr. Benedict conducted. The general performance was good, although, perhaps, it might have been better. The principal singers left no fault to be found. Mr. Sims Reeves obtained an enthusiastic encore in the air, "In native worth;" Mr. Lewis Thomas was also encored in "Now heaven in fullest glory shone;" and Madame Lemmens-Sherrington similarly complimented in "With verdure clad," although she did not similarly comply.

MR. SCOTSON CLARK, the pianist, gave a *Matinée* at Collard's Pianoforte Rooms on Saturday, assisted by Miss Rose Hersee, Eleonora Wilkinson, Mrs. Merest, Messrs. Montem Smith and Lawler, as vocalists; and Messrs. W. Pettit (violoncello) and John Cheshire (harp) as instrumentalists. The selection was by no means one of the severest, all the pieces, with one or two exceptions, belonging to the so-called "popular" school. Mr. Scotson Clark made up the second part of his programme almost entirely from his own compositions. There was a Scotson Clark *Nocturne*, "La Reconnaissance," for harmonium and harp—which, by the way, was not played; there was a Scotson Clark song, called "Those bright eyes," sung by Mr. Montem Smith; a Scotson Clark *Fantasia*, for pianoforte, on Danish airs, called "Alexandra," played by Mr. Scotson Clark; a Scotson Clark ballad, "The Old Church Bells," sung by Miss Rose Hersee; and two Scotson Clark pianoforte solos, "La Mignonne" and "Dream of Fairy Land," played by Mr. Scotson Clark. Nevertheless, we have no objection to Mr. Scotson Clark, nor to Mr. Scotson Clark's compositions. He has merit both as player and producer, and gave proofs of both on Saturday morning. Mendelssohn's duo for pianoforte and violoncello, executed by Mr. Scotson Clark and Mr. Walter Pettit, went well, and was greatly admired. The vocal music calls for no particular remarks. Conductors—Herr Wilhelm Ganz and Mr. Alfred Beale.

The Concert of MR. GEORGE RUSSELL, the young pianist, who is earning fast for himself a first-rate reputation, took place at the Hanover Square Rooms on Monday evening. The pieces in which Mr. Russell took part were Mozart's pianoforte quartet in G minor (assisted by Messrs. Deichmann, Stekling and Paque); Beethoven's Sonata in E flat, for violin and pianoforte (with Herr Deichmann); his own Trio in D major, No. 2 (MS.), for pianoforte, violin and violoncello (with Herr Deichmann and M. Paque); and *Morceau de Concert* (MS.) for pianoforte, two violins, viola, violoncello and contrabasso (with Herr Deichmann, Herr Wedemeyer, Herr Stekling, M. Paque and Herr Biehe). The Trio was greatly admired. It is an extremely clever work, symmetrical in form, and indicating an undeniable instinct for tune—perhaps one of those gifts most to be desired in a young composer. The *andante* is very melodious, and the *allegretto finale* full of character and spirit. The trio was capitally played and loudly applauded. Mr. Russell selected for his solos Liszt's *fantasia on Rigoletto*, a *Schlummerlied* by Schumann, and "A Summer Thought"—his own composition. Liszt's *fantasia* is very taxing, but Mr. Russell mastered all its difficulties with ease. The singers were Mdlle. Parepa and Madame Sainton-Dolby, the last-named lady being encored in Mr. George Russell's song, "Excelsior." The company was numerous and elegant.

THE "BARDIC FESTIVAL," given at the Hanover Square Rooms, on Tuesday evening, the 16th instant, by Mr. Aptommas, the Welsh harpist, did not betray any decided leaning towards nationality. So little indeed, on this occasion, did the Welsh "*Patriot contend for his country's precedence*," that the "Bardic festival" would almost seem a misnomer—unless taken for granted that Beethoven, George Linley, Blumenthal, Wellington Guernsey, Parish Alvars, Czerny, Ascher, F. Clay, Edward Land and Lay Land, Balfe and Benedict, all came

from the principality, which would require a strong effort of the imagination. In the first part, indeed, there was not one Welsh inspiration; consequently, even had the second part been entirely composed of Welsh inspirations, the Festival would have been but parcel bardic. Now, when it is made known that not more than half the second part of the programme was Welsh proper, it will be allowed that Mr. Aptommas was not greatly moved national-wise. (Peradventure, the term "bardic" was not meant to be restricted to Wales.) There was one piece, however, which showed that the harpist had no idea of turning his back on his country, but rather proved, in the extra importance bestowed upon the execution, that the land of leeks was the land of his love. This was a Welsh Descriptive *fantasia*, entitled "Sounds from Home,"—suggested, we are informed, by the characteristic peculiarity of the melodies to which it owes its origin—and being handled by those potent "strings" Messrs. F. Chatterton, Cheshire, Ellis Roberts, Lay Land, Lock Wood, George Aptommas and Madame Dryden produced a great sensation. Miss Edith Wynne, the Cambrian *prima donna*—not to borrow her Gaelic or Celtic appellation—stood up for Welshland in the "Bells of Aberdovey" and "Merch of Melnydd" (the Miller's Daughter); Mr. Wilbye Cooper did his best to equal the decided Welsh impression created by the Wynne, per force, of a complimentary Irish ballad; Madame Louisa Vinning took the Scottish side in "Auld Robin Gray." Other songs and pieces were introduced by Mdlle. Parepa, Miss Messent, Miss Eleanor Ward, Herr Reichardt and Mr. Lewis Thomas. Conductors—Mr. Benedict, Signor Arditi and Mr. Frank Mori (all Welshmen); accompanists—Messrs. Ganz, Hargitt and Ascher (all Welshmen).

The Second of Messrs. EWER AND Co's Trial Concerts took place at the Hanover Square Rooms, on the afternoon of Tuesday, the 2nd. The following pieces were introduced: Herr Stiehl's Quartet, Op. 40, in F, pianoforte, violin, tenor, and violoncello—executants, Messrs. Dannreuther, Sainton, Webb and Paque; Herr Volkmann's Quartet, Op. 43, in E flat, two violins, tenor and violoncello—by MM. Sainton, Ries, Webb, and Paque; Violoncello Solo, by the last named composer, performed by M. Paque; and solos for pianoforte, of Liszt and O'Leary, by Mr. Dannreuther. Vocal pieces from Schumann, Agnes Zimmermann, Nicolai, Dessauer and Reinecke, were sung by Miss Robertine Henderson, Mdlle. Elvira Behrens, and Mr. Lansnere. Some of these performances were greatly admired.

MRS. MEREST has completed her series of musical soirées. The last on Friday, the 12th inst., like the others, was attended by a crowded and fashionable audience. Mrs. Merest was once Miss Maria B. Hawes, one of the most distinguished singers of the day. When at the height of popularity, and her presence indispensable at every musical performance of note, in London or in the provinces, she married and withdrew from public life. After a retirement of some years she has now, in her widowhood, resumed her professional labors. She has returned with her vocal powers unimpaired, and thus filled up the blank caused by her disappearance. We have recovered Maria Hawes, with her superb contralto voice, her pure and expressive style, and her original genius as a composer; and the success of these concerts has shown that the public have not forgotten one of their greatest favorites. Her last concert was a fine selection, almost entirely of the English school. Mrs. Merest sang several of those pieces, solo and concerted, to which she used in former times to give effect. In the glees she was assisted by Mdlle. Weiss, Mr. Dyson, Mr. Carter, Mr. Seymour Smith, and Mr. H. Phillips. Several songs and duets were sung by Mdlle. Weiss, Miss Florence Phillips, Mr. H. Phillips, Mr. Dyson, and Miss Allen (pupil of Mrs. Merest, a young singer of great promise.) The whole entertainment was received with the warmest demonstrations.—*Illustrated News*.

THE VICAR OF BRAY.—The ill-famed vicar of Bray, Pendleton, was once rector of St. Stephen, Walbrook. In the reign of Edward VI., Lawrence Sanders, the martyr, an honest, but mild, timid man, stated to Pendleton his dread that he had not fortitude to endure persecution, and was answered, "that he (Pendleton) would see every drop of his fat, and the last morsel of his flesh consumed to ashes, ere he would swerve from the Protestant faith." We know how he changed with the times, saved his vile carcass, and became rector of Walbrook, while poor, diffident Sanders, was burnt in Smithfield.—*London Scenes and London People*.

CRYSTAL PALACE.—The great rose show of the season will be held to-day. From the unusually fine weather the entries are far more numerous than on any former occasion. Up to Wednesday night considerably above 5,000 trusses of this favorite flower, with above 200 plants in pots and vases, had been entered by the largest growers in the country. As in addition to the show there will be a dramatic entertainment, under the management of Mr. Buckstone, in the large concert-room, the day may be considered of special attraction.

MR. BENEDICT'S CONCERT.

For nearly twenty years past the annual concert of Mr. Benedict has been the most brilliant musical entertainment of the season, every artist of eminence, vocal and instrumental, whose services are available being usually assigned a share in it, and the programme thus offering a variety of attractions not to be surpassed. Judged from such a point of view, the concert of 1863 lost nothing by comparison with its precursors. The selection was one of the rarest, and the audience which crowded St. James's-hall in every part resplendent with "rank and fashion." The most interesting features of the performance were—naturally on such an occasion—those which brought forward the accomplished concert-giver himself, either as composer or as pianist, in both which capacities, it is needless to say, he holds a distinguished position. First, there was a highly expressive part-song, set to the beautiful lyric of Beaumont and Fletcher:—

"Come you whose loves are dead,
"And whiles I sing,
"Weep and wailing
"Ev'ry hand. Ev'ry head
"Bind with cypress and with yew,
"Ribbands black and candles blue,
"For him that was of men most true," &c.

This *Duette for the Faithful Lover*, one of Mr. Benedict's most deeply felt and poetical choral pieces, was extremely well sung by the members of the Vocal Association, to which institution he has been attached as conductor since the beginning of its career. It was followed by another part-song ("Sylvan Pleasures"), to Thomas Heywood's verses:—

"Come to the forest let us go
"And trip it like the barren doe," &c.

—a composition in strong contrast with its somewhat trist companion, though well assorted, nevertheless. A more sprightly bride was never mated with a sombre, thoughtful, bridegroom. "Sylvan pleasures" was heard for the first time in public, but, it may safely be surmised, not for the last. The next piece with the name of Mr. Benedict attached to it was the familiar *largo* and *cabaletta*, "Prendi per me" (M. De Periot's share in which has always been a mystery). This piece, so often introduced by the representatives of Adina, in Donizetti's sparkling opera, *L'Elisir d'amore*, was allotted to the careful Madame Lemaire. It was immediately followed by a new instrumental *andante*, for pianoforte with orchestral accompaniments, composed and performed by Mr. Benedict. That so interesting a movement will not, sooner or later, be connected with an *allegro* and *finale*, and so become a concerto, complete in all its parts, is difficult to believe. The acknowledged great masters excepted, Professor Sterndale Bennett has alone enriched the repertory of the piano with genuine works of this important class. Mr. Benedict, however, Weber's favorite pupil (as Weber's own letters show), owes it to the art in which he is so thorough a proficient to help the Cambridge Professor in his honorable labor, and thus to save Herr Pauer the necessity, one of these days, of reviving the concertos of Sterkel, and Madame Arabella Goddard of raking out from the embers of the past any of those by Dusek less worthy than his "Nos. 6," "12," &c. The *Andante* is a perfectly charming "middle movement," only awaiting a "first" and "last," of which it would be cruel to let it long stand destitute. The recitative and *scena*, "What shall I sing your heart anew to win?"—containing an *andantino* "in the Swiss style," an *agitato* "in the Italian style," and an *allegro* "in the French style,"—is a *pasticcio* of the liveliest fancy, and alone, if proof were wanting, would establish the fact of Mr. Benedict's happy genius for dramatic music. It could not have been intrusted to a more spirited and competent executant than Mademoiselle Parepa. The *fantasia* entitled "The Prince of Wales"—or "Cambria"—founded on popular Welsh airs, is a successful pendant to "Erin," "Caledonia," and "Albion," three of the best pieces for the pianoforte based upon national melodies which modern ingenuity has furnished. "Cambria" has obtained considerable celebrity as a solo through Madame Arabella Goddard, for whom, like its three predecessors, Mr. Benedict expressly wrote it. On the present occasion, however, it was given as a duet (most skilfully and effectively arranged by Mr. George Osborne, the associate of M. de Beriot in so many renowned compositions for piano and violin)—Madame Arabella Goddard and Mr. Benedict himself being the performers. In its new shape the *fantasia* pleased no less than in its old. A *scena* and *aria* ("Anche in braccia in mio cor di fausta sorte")—probably from some MS. Italian opera, Mr. Benedict having, we believe, produced more than one such work—came next. At all events it is essentially dramatic, and was admirably suited to the voice and style of the lady who had undertaken to sing it—our excellent English *prima donna*, Madame Lemmens Sherrington. Another recitative and *scena*—sung in English by Mr. Santley, and professedly taken from an opera called *Diego di Lara*—is of the same stamp, as regards dramatic expression. Besides the foregoing, the programme included the dashing *bravura*, called "The Sky Lark," originally composed for Madame Jenny Goldschmidt Lind, and frequently interpolated, by Miss

Louisa Pyne, in Auber's *Crown Diamonds* (Madame Louisa Vinning being now the singer); a pompous and splendid march, composed for and performed at the wedding of the Prince of Wales with the Princess Alexandra of Denmark (arranged for military orchestra by Mr. C. Godfrey, jun., and performed by the band of the Scots Fusileers); and last, not least, the melodious part-song, entitled "May," for women's voices, set down for twelve lady members of the Vocal Association. Mr. Benedict also took part as pianist—with Madame Arabella Goddard, Messrs. Lindsay Sloper and George Osborne—in a quartet for four performers on two pianofortes, built upon themes from Rossini's *Soirée Musicale* (including, among others, the famous *tarentella*, "La Danza"), the composition of Mr. Lindsay Sloper—one of the most ingenious, stirring, and brilliant pieces of the kind we can remember, and executed to such perfection that the audience were thoroughly enchanted.

Here was enough, without anything more, for a concert, and a good one. There being a full orchestra, however, an overture, at the very least, was expected; and so we had one no less interesting, because so seldom played, than Vogel's once universally admired *Demophoon*, the fame of which, however, Cherubini's overture to an opera of the same name speedily eclipsed. Then, the incomparable Signor Patti being at hand, he could hardly do less than delight Mr. Benedict's patrons with a *fantasia* on the violoncello, Herr Engel conferring a similar favor in the shape of a couple of solos for the harmonium. As for the miscellaneous vocal pieces, their number alone places anything like a detailed description of them out of the question. Enough that they were, with few exceptions, of the rarest quality—Madame Alboni, Mademoiselle Carlotta Patti, Mademoiselle Trebelli, Mademoiselle Artôt, Mademoiselle Louise Liebhart, Mademoiselle Enequiel, Madame Weiss, Mademoiselle Georgi (who—to cite a *quasi* novelty—gave the quaint romance, "La bella Mea," from Signor Schira's *Niccolò de' Lapi*); Signors Gugiuni, Bettini, Marchesi, Severini, Monari Rocca, Delle Sedie, and Ferranti; M. Gassier, Mr. Weiss, and Mr. Sims Reeves each contributing a quota—some of the more eminent names (which need hardly be signalled) appearing twice in the programme. The concert was to terminate with a performance of two Welsh melodies, arranged by Mr. John Thomas, sung by the members of the Vocal Association, and accompanied, on harps, by the arranger ("Pencerrd Gwalia"), and Mr. Balsir Chatterton; but, as that exciting incident could not well have occurred before the hour of 7 p.m., we were unable to witness its effect upon such among the audience as remained till the very last. Mr. Benedict might give his patrons shorter entertainments, but of the kind he could scarcely provide them with better.—*Times*.

UNPUBLISHED WORKS OF WEBER.—Novelties by other composers were also not wanting at Mr. Benedict's concert, and of these the most important and interesting consisted of three unpublished compositions by Weber—which, by-the-by, could not have been brought more appropriately into publicity than under the auspices of his favorite pupil, the only inheritor of his romantic genius. The first of these consisted of a very graceful duet, "Blooming flowers," from an opera entitled *Die drei Pinto's*, which, unfortunately, was never printed, and the complete score of which was lost at the time of the composer's lonely death in London. It is to be hoped that it was borrowed by some collector of manuscripts, and that it will one day see the light. In the meantime we must treasure what little of the opera has escaped. The duet was entrusted to Mdle. Parepa and Signor Severini. The second of Weber's pieces consists of an arietta, "O bau auf meine Treue nur," introduced into Méhul's opera *Helene*, and the fluent melody of which was on Monday very nicely interpreted by Mdle. Liebhart. The third, entitled a war song, and beginning "We trust in God," is a very vigorous and impressive chorus for male voices in unison, accompanied by brass instruments. It might fairly be called a volunteer song, for the fine poem which inspired it, written by Collin, an author who is now almost forgotten, was intended to be sung by the patriotic bands of volunteers who pledged themselves to resist to the death the invasion of the first Napoleon.—*Daily Telegraph*.

KONIGSBERG.—The third Grand Musical Festival of this town took place in Whitsuntide week. The programme of the first day (27th May) comprised:—The Hundredth Psalm, by Handel; the Ninth Symphony, with the choruses, and Mendelssohn's "Walpurgisnacht"; that of the second day:—an orchestral Suite by Bach; Beethoven's G major Concerto, performed by Herr Anton Rubinstein; Schumann's "Tema con variazioni," played by Herren Rubinstein and Jensen, and the overture to *Anacreon*. The vocal part of the Festival comprised several quartets for male voices; the air, "Ah, perfido," sung by Mdle Backy; and an air from Gluck's *Iphigenia in Tauris*, sung by Herr Echold. On the third day, the attraction consisted of Herr Anton Rubinstein's new work, *Das verlorene Paradies*. Herr Rubinstein conducted his own work. On the first two days, Herr Laudien wielded the *bâton*,

SCHUBERT AND CHOPIN.

(From the Vienna *Revisionsen*.)

When the name of Schubert is mentioned, the "Lied" of Germany is presented, in all its irresistible power, before our mind. Whatever else Schubert produced—including the whole of his instrumental music, however it may have been lauded in recent times, and whatever brilliant qualities it possesses—disappears before his Songs.

If we would characterise his peculiarity, we ought, perhaps, to call him the creator of the song of civilisation grafted upon the old trunk of nationality. In his strains, the tenderest feeling and the most delicate finish are united to a truly national principle, and it is this which imparts to them that indescribable effect which is never worn out, because, while fully satisfying our intellectual requirements, and polished taste, it has a touch of that primary feeling, which, from the cradle to the grave, binds us to a great whole, to a living community of allied elements.

We know with what power simple folk-melodies work upon men's minds; how, when falling upon our ear in foreign countries, they awaken a deep and sorrowful yearning for home; how they turn our hearts to devotion, and strengthen us in our belief. A similar effect is produced upon an educated man by Schubert's songs. When they are heard, a yearning is awakened for a more beautiful home, the Ideal within our own breast; sorrow for our restrictedness, our weakness, and our corruption is merged into that indescribably sweet melancholy which springs from our glances towards Heaven, and the feeling of our capability to raise ourselves to its bright spheres. Our astonishment at being still able to recognise so much that is beautiful and noble as the common property of the human soul, and, therefore, as our own, elevates us above ourselves and renders us blessed.

Schubert's songs have exercised a magical charm which is the property of genial creations alone; Schubert has found in his imagination tunes which display to the human soul its deepest secrets, and—as new and surprising in their appearance, as confidential and homely in their inmost nature—victoriously represent the revelation of Tone in the Beautiful, the highest aim of art. Like Mozart in Opera, Schubert has, in Song, raised the relief of the accompaniment to effective importance. By means of it, he has not only musically enriched song, but, also, by decided characteristic traits, given it an objective power and a varied expression. Without sacrificing the inwardness of the Personal, the melody in this way gained a vigorous epic bearing, and burst through the narrow limits of individual lyrical expression, which, when the feelings are flowing and impetuous, easily succumbs to the danger of monotony or of redundancy. This endeavour, however, by means of the form of the accompaniment to attain more sharply defined character, and variety of expression, has sometimes led the great song-writer astray, and seduced him into harshly outward rhythmical tone-paintings. It is not alone his less important songs which have been injured in their æsthetic effect by this fault. That, moreover, when a man was so productive, as Schubert was in songs, he should publish to the world much which owed its existence more to a strong impulse to give vent to his feelings than to a genial outburst of real inspiration is a fact which cannot astonish any one.

Before Schubert's time, the "Lied" had already been represented by two of the greatest composers of any period, namely by Mozart and Beethoven; but it was Schubert who first applied to it his whole soul and his whole genius; who rendered it a creation apart, and endowed it with the highest significance. Although, consequently, Mozart's "Veilchen," his "Vergissmeinnicht," his "Abendempfindung" stand out unsurpassed, as wonderful and isolated blossoms of musical lyrics, and although Beethoven's "Adelaide" has already entranced thousands, and will entrance thousands more, they are merely detached and independent musical compositions, and not, like Schubert's Songs taken as a whole, a new and all-comprehensive creation, an entire world of all that the human breast contains within itself of sorrow and delight, of yearning and hope, of dreams and presentiments. After Schubert, again, Mendelssohn and Schumann have written grand songs; with all their originality, however, they cannot conceal the fact that they were suggested by Schubert's style, but they are only isolated productions of subjective feeling, and not the reflection of a great interior world.

What the human voice, employed in song, was to our Schubert, the pianoforte was to the intellectually-gifted Pole, Chopin. In Chopin's tone-poems for the piano, this instrument, always justly valued as one of the most splendid organs for the rendering of polyphonic musical productions, is presented to us as an individuality of altogether peculiar beauty and power of expression. Chopin is a magician to whom the soul of the piano reveals its most secret and most special charms; affectionately has it given itself up to him; whether he toys on the surface, or plunges into the depths below, he always meets with willing reciprocity. If the great instrumentalists of modern times have made it one of their principal tasks, to study the individuality of each instrument, and the nature of its peculiar character of sound, and to profit by

them for the production of effects on a grand scale, we may designate Chopin as the man who recognised and developed the independent organ of speech belonging to the piano; by his creations it became an individuality. Chopin's soul was too rich in materials for an instrument on which we can only sing to satisfy it. It required the power of polyphony in order to express itself fully and freely. But Chopin was on the other hand, too morbidly irritable to engage in profound studies of, and laborious efforts for, polyphonic instrumental composition; the piano alone was adapted to afford his natural impulses a proper sphere of action, and to receive, in kaleidoscopically changing forms, the stamp of his dreamily enthusiastic imagination. The dreamily-melancholy feeling which was the fundamental principle of Chopin's mind is prominently expressed in all his compositions, and even restrains his more joyous rhythms. As he is a man of thoroughly noble nature, sighing after the Ideal, but weak, entangled in the sensual charms, and deeply moved by the denials and dissensions, of life, his compositions generally produce on us a poetical, but rarely, in an artistic sense, quite satisfactory effect. The uneasiness in them is communicated to ourselves, and we sink, as a rule, into an entrancing dream, the speedy flight of which we anticipate and feel with pain. His melody is, certainly, somewhat monotonous, but endowed with a peculiar, and frequently overpowering spiritual charm; his arabesques and rhythms are invariably of an exciting nature and form rich and attractive illustrations of his strain.

According to what we have said, it is not the similarity of the intellectual tendencies or the artistic style of these two composers which can or ought to justify their juxtaposition; it is only the fact that Schubert, the song-writer, listened till he succeeded in learning the subjective charm, the personal secret of the soul, so to speak, of the human voice, which, objectively, as an instrument of music displays, more than any other, a cosmopolitan variety, and richness of expression and beauty; while Chopin has succeeded in loosening the girdle of the subjective charms most special to the piano, which has willingly served, in its objective significance and capabilities, the greatest masters of the musical art in their most magnificent inspirations.

GORLITZ.—A very successful performance of Mendelssohn's oratorio of *St. Paul* was recently given in the St. Nicholas Church. The number of persons present—some of whom had come from a great distance—amounted to nearly twelve hundred.

LEEDS.—The present series of organ concerts in the Town Hall was brought to a conclusion by the performances on Tuesday afternoon and Saturday evening in last week. Tuesday was more especially devoted to organ music, Saturday to orchestral; thus displaying the powers of the organ, from two different points of view. This series has been the most successful we have had. Much new music has been brought forward, and that of a high order. The greatest novelties were the historical concerts, on which, as we noticed them at length at the time they took place, we shall offer no remarks now, except to say that we shall be glad to hear some of the music then performed occasionally repeated. Of course the event of the year, the marriage of the Prince and Princess of Wales, could not be suffered to pass without some notice, and therefore we had special performances of wedding music, including the whole of the music composed expressly for that occasion, and a good selection from similar compositions by the old masters. Of new separate pieces we have had many. Some of the less familiar organ works of Sebastian Bach have been produced, and in contrast to these some of the more brilliant works of the modern French organ writers. Many orchestral pieces have also been performed for the first time, of which we must particularise the overture to Spohr's *Jessonda*, decidedly the most effective Dr. Spark has brought forward. One more piece we must mention, Beethoven's celebrated Andante in F, for the piano, the style of which is well suited to the organ. Besides all these, we have had selections from new operas produced in London; some good, others tame. Dr. Spark has shown great skill in the choice of his effects, and as he becomes more thoroughly intimate with his organ, his performance increases in vigor and artistic finish. In some of his later programmes Dr. Spark has departed from the high standard with which he began, introducing more "pretty tunes." This is not as it should be. Concerts of this kind, given by authority of the Town Council, should be rendered more of an educational kind, and calculated to raise the general taste. The attendances have been on the whole good; by far the largest audiences were drawn to the wedding music, on which occasion nearly 1,200 people were present. Whether due to the variations of temperature to which the Victoria Hall is unaccountably subject, or to careless tuning, we know not, but the organ has not always been in that state of complete efficiency we should have liked to hear. We recommend this to the consideration of the Town Council, that it may be remedied if possible before the commencement of next season.—*Leeds Mercury*.

MONDAY POPULAR CONCERTS.
ST. JAMES'S HALL.

THE ONE HUNDRED AND THIRTIETH CONCERT.

MONDAY EVENING, JUNE 29, 1863.

MR. SIMS REEVES'S BENEFIT.

PROGRAMME.

PART I.

QUARTET, in D (Op. 18), for two Violins, Viola, and Violoncello . . . *Beethoven.*
MM. JAPHA, WIENER, SCHREURS, and PIATTI.

RECIT. and AIR, { "Deeper and deeper still." } Handel.
 { "Waft her, Angels." }
 Mr. SIMS REEVES.

SONG, "Lascia ch'io pianga." Madame ALBONI *Handel.*

SONG, "Il pescatore." Mr. SANTLEY *Pisauti.*

SONG, "The Message." Mr. SIMS REEVES! *Blumenthal!*

SONATA, in C minor, Op. 111, for Pianoforte alone Beethoven.
Madame ARABELLA GODDARD.

PART II.

SONATA, in A, for Violoncello solo, with Pianoforte Accomp. . . . Boccherini.
Signor PIATTI.

SONG, "Adelaide" *Beethoven.*
(Accompanied by Madame ARABELLA GODDARD) Mr. SIMS REEVES.

SONG, "E amore un Ladroncello (*Così fan Tutte*). Mozart.
Madame ALBONI.

SONG, "O, ruddier than the cherry." Mr. SANTLEY *Handel.*

QUARTET, in C, for two Violins, Viola, and Violoncello *Haydn.*
MM. JAPHA, WIENER, SCHREURS, and PIATTI.

Conductor—Mr. BENEDICT.

To commence at Eight o'Clock precisely.

Sofa Stalls, 10s. 6d. and 5s.; Balcony, 3s.; Admission, 1s. To be had of Messrs.
CHAPPELL and Co., 50 New Bond Street, &c.

PHILHARMONIC SOCIETY.—The EIGHTH CONCERT will take place at the Hanover Square Rooms, on Monday Evening next, the 29th of June. Programme:—Sinfonia in C, Mozart; Fantasia, Violoncello, Signor Platti; Overture, Midsummer Night's Dream, Mendelssohn; Sinfonia Eroica, Beethoven; Solo, Violoncello, Signor Platti; Overture, Gull and the Fish, Rossini. Vocal Performers, Mllie. Desires Artist and Signor Delle Sedie. Conductor—Professor Addison Bennett. To begin at 8 o'clock. Tickets, 15s. each, issued by Messrs. ADDISON and LUCAS, 210 Regent Street.

MONDAY POPULAR CONCERTS.

Just Published.

A PHOTOGRAPH of a GROUP of INSTRUMENTALISTS, which includes likenesses of Madame ARABELLA GODDARD, Mr. CHARLES HALLÉ, Herr JOACHIM, Signor PIATTI, M. SAINTON, Mr. LINDSAY SLOPER, Mr. BENEDET, &c., &c., by ALEXANDER BASSANO, Size, 13 in. by 8 in. Price 10s. 6d.
CHAPPELL & Co., New Bond Street.

MONDAY POPULAR CONCERTS.—The

M **DIRECTOR'S BENEFIT** and **LAST CONCERT** of the season on Monday evening, July 6th, at St. James's Hall. **Pianoforte**, Mme. Arabella Goddard and Mr. Charles Hallé. **Violoncello**, Sig. Piatti. **Vocalists**, Mme. Sainton-Dolby and Mr. Sims Reeves. **Conductor**, Mr. **BENEDICT**. **Sofa stalis**, 5s.; **balcony**, 3s.; **admission**, 1s. **Tickets** at Chappell and Co.'s, 50 New Bond-street; and Austin's, 28 Piccadilly.

MONDAY POPULAR CONCERTS, St. JAMES'S-

M hall.—Last Two Concerts of the Season.—On Monday evening, June 29, Mr. Sims Reeves' benefit; on Monday evening, July 6, the Directors' benefit, on which occasion the programme will be selected from the works of all the great masters. Tickets at Chappell and Co.'s, 50 New Bond Street; and at Austin's, 28 Piccadilly.

NOTICE TO SUBSCRIBERS.

The Office of the MUSICAL WORLD is Removed to DUNCAN DAVISON AND Co.'s, 244, REGENT STREET (corner of Little Argyll Street), where subscriptions, advertisements and all communications intended for the Publishers or the Editor will henceforth be received.

NOTICES.

TO ADVERTISERS.—*The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co's., 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock P.M., on Fridays—but no later. Payment on delivery.*

TO PUBLISHERS AND COMPOSERS—All Music for Review in THE MUSICAL WORLD must henceforth be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244, Regent Street. A List of every Piece sent for Review will appear in THE MUSICAL WORLD.

TO CONCERT GIVERS.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.*

DEATHS.

Yesterday morning, at Chislehurst, the residence of his son-in-law, FREDERICK BEALE, Esq., of the firm of Cramer, Beale & Wood, Regent Street.

At Ghent, on the 9th June, aged 28, M. GUSTAVE L'HOTE, Professor of the Flute in the Royal Conservatory of Music of the above town.

At Paris, on the 8th June, M. JULES LOVY, born at Furth (Bavaria), in 1811, one of the founders, and the principal editor of *Le Ménestrel*.

At Wiesbaden, HERR BARWOLF, conductor and violinist. An old pupil of Spohr's.

The Musical World.

LONDON: SATURDAY, JUNE 27, 1863.

IT appears that London is not the sole capital, at present, where pieces such as *The Colleen Bawn*, *Peep o' Day*, *Our American Cousin*, and *The Duke's Motto* run for two or three hundred nights successively, to the great delight of managers, but to the infinite disgust of regular playgoers, who are really at a loss where to go for the purpose of seeing a dramatic production with which they are not already acquainted, and which they have not witnessed half-a-dozen times. From all accounts, Paris is in precisely the same condition as London. Alluding to this novel state of things, M. Théophile Gautier, in the *Moniteur* of the 8th inst., says:—"The bills *promise* nothing, except, *perhaps*, revivals. The reason of this exhaustion is to be sought, probably, not in the brains of authors, but in the indefinite enlargement of the public; *new pieces are no longer required*; before the universe, brought here by railroads and Transatlantic steamers, has seen the pieces now being performed, many weeks and many months will have elapsed. Successes now attain unforeseen proportions; two or three hundred representations no longer suffice. The performance is now no more given for the Parisians, but for the inhabitants of the globe. This changes everything connected with the stage. Formerly, when the population of the capital alone, if we except some few foreigners, supported the theatre, it was requisite to vary the repertory continually, as though for a set of subscribers. When the spectators are the same, the pieces must be different. *At present, novelty is almost gone out of favor.* What is wanted is works long known, of which people have talked a great deal, and which the inhabitants of the most distant countries desire to see on account of the reputation they have achieved. One and the same piece might last two or three years, were the costumes and scenery renewed, and only one would be needed for each theatre. Without our clearly accounting for it, modern life, thanks to inventions and the progress of science, is becoming so modified, that no old custom can sub-

assist any longer. We believe we are still in the Present, but we are in the Future."

"Did we not know,"—says *L'Europe Artiste*—"that M. Théophile Gauthier is a poet of charmingly imaginative powers, we should, with justice, be alarmed at the opinion he thus, half seriously, advances. This opinion is the more dangerous, because it appears in the columns of an official paper, and because, to a certain degree, we might suppose that the writer is authorized to encourage Parisian managers in the lamentable course on which they have entered, the result of which is to limit more and more the number of literary men who work for the stage, on account of the unremunerative nature of such a sterile task, the difficulty special productions of this description have in finding an outlet, and the insufficient rewards to be expected from such an occupation."

The writer in the *Moniteur* states, however, a truth, which cannot be impugned, since it is confirmed by the facts. But if the twelve or fourteen houses now existing can make a profitable speculation by playing only old pieces, we must logically conclude that the number of theatres in Paris is no longer proportioned to the population, and that it is necessary to authorize new ones for all branches of the drama. And this is an additional reason for supposing that there will speedily be a decree legalizing theatrical enterprise, just as there has been one for material wants, a decree throwing open the trade of the butcher and that of the baker. If it were otherwise—if things remained as they now are—it would be perfectly useless to keep up the Conservatory, that official manufactory of singers, male and female, of actors and composers, since all these pupils of the Present would be inevitably doomed to become dupes of the Future, and every one who wields a pen should be prohibited from writing any kind of piece, opera, drama, or comedy, as works of this description would be fated never to behold the light. We trust that something may be done, and that speedily, to ameliorate this state of things, if only for the sake of certain English dramatists, who would be at a loss where to look for their "original" and "eminently English" plots and dialogue, were French writers for the stage to cease producing.

PREVIOUSLY to the fifteenth century, the clavichord and the lute were the stringed instruments most general at Antwerp.* The harpsichord—at first, only an improved clavichord—was not introduced in that great commercial city before the commencement of the sixteenth century, and its first maker was Maitre Josse Carest, probably a native of Cologne. Inscribed as a member of the guild of St. Luke, in 1519, Carest was admitted as master in 1523. His name figures at the head of those of the ten makers who united in that year to solicit from the body of magistrates their simultaneous admission into the guild. Their request was favorably received, but, speedily afterwards, the rights common to all the members being no longer sufficient for them, they manifested a desire to see their own profession placed under special regulations, and the magistrates resolved, on the 28th March, 1558, to grant them an ordinance. The wise rules of this were, probably, the foundation of the high reputation enjoyed by Antwerp for its harpsichords. The makers, M. de Burbure informs us—having, by the fact of their names being placed upon the instruments they respectively turned out, been rendered

responsible for their work towards the purchasers—of course exerted themselves to the utmost for the purpose of rendering them as perfect as possible. From this period, a great impulse was given to the manufacture of stringed instruments, and soon afterwards people throughout Europe would have no harpsichords but those made, sculptured, and painted by Antwerp artists.

M. Emile Pfeiffer gave, in 1858, in the *Paris Illustration*, a drawing and description of a harpsichord by Hans Ruckers, which was made at Antwerp, in 1630, and which the writer in question calls "a venerable masterpiece." Bach, Haydn, and Mozart composed pieces for a similar instrument, and, during his stay in England,* Handel used a spinnet by Hans Ruckers, a precious relic, now preserved in the instrumental museum of Mr. Broadwood, London.

Among the makers of harpsichords, belonging to the Ruckers family, in the sixteenth and seventeenth centuries, two of the name of Hans Ruckers, and two of the name of André Ruckers, greatly raised the trade of lute makers. Being handsome and very valuable, the instruments turned out of their factories have escaped the injuries of time and other causes of destruction, while those by other makers have become exceedingly rare. M. de Burbure has succeeded in collecting the names of all the lute-makers, who, during three centuries, exercised their calling at Antwerp. He has added a few details concerning the rare instruments he has had the opportunity of examining. This list forms the most interesting part of his labors. Up to the time of the suppression of the "maitrise," or house for the education of singing boys attached to the collegiate church of St. Jacques, there was in use a grand harpsichord ("clavecin à queue") with four registers and fifty keys. It bore the initials A. R. (those of one of the André Ruckers), with the motto, "*Concordia res parve crescunt; discordia maxime dilabuntur.*" It is still in existence, but in a very deteriorated condition. It bears the date of 1615. Flowers, fruit, and animals are painted upon the sounding board, and on the paper which lines the top. Representations of drapery ornament the case outside. The fact that the same persons were at once harpsichord makers and organ-builders explains their numerous efforts to obtain, upon the harpsichord, effects and varieties like those of the organ. Some of the harpsichords of Hans Ruckers had as many as five different registers, by means of which the executant endeavored to impart color and expression to his playing.

A general return of the members of the corporation of St. Luke, drawn up about 1740, gave only three who pursued the calling of harpsichord makers at that period. The senior members, however, continued to see that the regulations of 1558 were observed, and to nominate annually the *ouderman*, charged with the task of having the candidates for submission subjected to the usual tests. But the latter soon afterwards ceased to present themselves; the pianoforte had just been invented, and the despised harpsichord gave up its place to its young rival. A few years subsequently, the privileges of the harpsichord makers were annihilated with those of the Guild of St. Luke, in the great storm of the Revolution.

To the Editor of the MUSICAL WORLD.

SIR,—Attached to the building known as the "Freihaus," upon the bank of the Wiede, Vienna, and near the

* *Recherches sur les Facteurs de Clavecins et Luthiers d'Anvers, depuis le 16e Siècle*, par le Chevalier Léon de Burbure. M. Hayez, Brussels, 1863. Octavo, 32 pages.

* "During his stay in England" is good.—TRANSLATOR.

spot where stood formerly Schikaneder's Theatre, there is a tolerably-sized garden. At the extreme end the eye perceives a perfectly simple unadorned summer-house, constructed of wood. Its exterior is far from leading any one to suspect how great is the importance to which the little edifice can justly lay claim. The inside is furnished in the most unpretending manner. Among other objects, two chairs, of exceedingly primitive form, which Mozart is said always to have used, attract the especial attention of the visitor. It was here that, seventy-two years ago, the great master, a few months previous to his death, completed his magnificent opera, *Die Zauberflöte*. The proprietor of the mansion, Prince Starhemberg, taking into consideration the great historical value of the summer-house, had the interior restored, but left the outside as it was before.

DISHLEY PETERS.

THE GRESHAM PROFESSORSHIP OF MUSIC.

To the Editor of THE MUSICAL WORLD.

SIR,—Seven gentlemen have been selected by the Committee of the Gresham Professorship of Music from the list of candidates, viz.:—Mr. Hullah, Dr. Rimbault, Professor Clare, Rev. Mr. Cox, Mr. Benson, and Dr. Wylde. Each is to read a probationary lecture. "Before what judges?"—the reader will curiously inquire. Before a cobbler, a seedsman, and, among others, a Lord Mayor—who, among others, won't attend. Dr. Professor Clare read his "probationary" on Thursday night before a cobbler, a seedsman, and, among others, a Lord Mayor, who, among others, didn't attend. On Monday night, Dr. Wylde is to read his "probationary"—before a cobbler, a seedsman, and, among others, a Lord Mayor, who, among others, won't attend—I am, Sir,

DISHLEY PETERS.

THE OPERAS.

ROYAL ITALIAN OPERA.—On Saturday the *Prophète* was given; on Monday the *Barbieri*; on Tuesday the *Barbieri*—in place of the *Prophète*, postponed on account of the indisposition of Madame Didiée; on Thursday *Masaniello*; and last night *Don Giovanni*. *Martha* will be performed to-night, with Mdlle Patti in the character of Lady Ennietta. On Tuesday next M. Gounod's *Faust*, under the title of *Faust and Margherita*, will be played for the first time at the Royal Italian Opera, with the following disposition of the characters:—Margherita, Miolan-Carvalho—the original representative of the part at the Théâtre-Lyrique in Paris; Marta, Mdlle. Lustani; Siebel, Madame Didiée; Faust, Signor Tamberlik; Mephistopheles, M. Faure; Valentin, Signor Graziani; and Wagner, Signor Tagliafico. (That is to say if it is not put off till Thursday—or Saturday.)

HER MAJESTY'S THEATRE.—*Faust*—*Faust*—*Faust*—*Faust*—nothing but *Faust*. *Faust* on Saturday, *Faust* on Tuesday, *Faust* on Wednesday, *Faust* on Thursday (and *Faust* to-night.) M. Gounod's opera has now been given nine times without any sensible abatement in the attraction, and is likely to run nine more. Meanwhile *Oberon* has not been forgotten. Powerful as is the cast of *Faust*, that of *Oberon* will be still more powerful, comprising Mdlle. Titiens, Madame Alboni, Mdlle Trebelli, Mdlle. Volpini, Mdlle. Louise Michal, Signor Bettini, Mr. Santley, Signor Gassier, and Mr. Sims Reeves, who has been especially engaged for Sir Heron (but will make his first appearance as Edgardo, in *Lucia di Lamermoor*).

MESSRS. EWER AND CO., 87 Regent Street, have been appointed music-sellers to Her Royal Highness the Princess of Wales.

MADemoiselle POCCHINI, the celebrated and popular danseuse, arrived in London early in the week, and will shortly appear in a new ballet at Her Majesty's Theatre.

NATIONAL CHORAL SOCIETY.

Following the example first set by the Sacred Harmonic Society, some years ago, in giving a combined entertainment, consisting principally of two sacred works, neither of which would prove sufficiently long for one concert, Mr. G. W. Martin announced Mendelssohn's "Hymn of Praise" (*Lobgesang*) and Rossini's "Stabat Mater," for performance on Wednesday night, and the result was that Exeter Hall was crowded in every part. No two works could form a stronger contrast than those of Mendelssohn and Rossini—the one grand, masterly, and imaginative, sounding the profoundest depths of science and exhausting every resource of art; the other rich in ideas and volitionally scored, simple, beautiful, natural, and melodious. The members of the choirs had decidedly the more difficult task in the "Hymn to Praise," some of the choral pieces in which they, nevertheless, gave with great power and precision, more particularly the grand chorus, "All ye that cried to the Lord," in which their efforts were rewarded with enthusiastic applause. In the introduction to the *Stabat Mater*, too, and the "Inflamatus" the choral singing was remarkably effective. The soloists in the *Stabat Mater* were Mdlle. Parepa, Madame Alboni, Mr. Sims Reeves, and Mr. Lewis Thomas. Madame Alboni finds ample opportunities in the *Stabat Mater* for the display of her glorious voice and her perfect singing. It would be impossible indeed to surpass Madame Alboni in the luscious air, "Fac ut portem," which exactly suits her voice and style. In the "Quis est homo" she found an able coadjutor in Mdlle. Parepa, whose brilliant tones amalgamated with her richer ones just as one might suppose alcohol to mix with honey, forming that old-fashioned and delicious Gaelic beverage known as "mead" or "methglin." In the "Inflamatus" Mdlle. Parepa's voice told with an effect like that of a silver trumpet. Mr. Sims Reeves gave the fine and essentially dramatic air "Cujus animam" with his usual grandeur and finish. In the *Lobgesang* his singing was never more impressive, and the splendid recitative and air, "Watchman, will the night soon pass?" was never declaimed with finer voice or profounder feeling. Mr. Lewis Thomas sang "Pro peccatis," in the *Stabat Mater*, admirably, and lent especial aid to the two quartets by his telling bass voice and artistic singing.

THE MARRIAGE of Herr Joseph Joachim with Fraulein Weiss took place at Hanover, in the Court Chapel, on the 12th inst. The King, the Queen, and all the Court were present.

THE PYNE AND HARRISON ENGLISH OPERA COMPANY has been performing with unequivocal success at Dublin, Edinburgh, Glasgow, Hull, &c. At the last-mentioned town the very large theatre has been crammed every night. Mr. Levey, of Dublin, conducted the operas on the occasions of Mr. Alfred Mellon's absence, as also at Glasgow.

WORCESTER.—Mrs. Gilbert of Albany House gave a *Matinée Musicale d'Invitation*, last week, in the Lecture Room of the Natural History Society, when a fashionable company filled the room. The musical "corps" was composed of the young ladies of the establishment, assisted by Mrs. Gilbert's talented daughters. The executants numbered over thirty. The programme was lengthy, but was varied as much as possible with the limited means at command. The youth of the executants considered, the perfection with which the different pieces were rendered spoke greatly in favor of the training they had gone through under the supervision of Mrs. and the Misses Gilbert. Occasionally the natural timidity of the youthful debutantes betrayed itself, but by no means detracted from the interest of their performance. It would be invidious to say any one excelled her fellows when all pleased so greatly. We cannot help, however, observing how well Handel's beautiful air, "What though I trace," suited the fine voice of Miss Gilbert.

To the Editor of THE MUSICAL WORLD.

SIR,—I have long come to the conclusion that inscrutability and good cigars are leading traits in your character. Your ways are, indeed, inscrutable, and your cigars delicious. The former, therefore, I do not endeavour to penetrate, though truth compels me to own that I frequently attempt to smoke the latter, or, rather, as many of them as you choose to give me. Such being my principles, I did not even try to discover why you sent me a German article about London news to examine portion-wise. I simply viewed the parts marked. In returning the leaf, however, which you demand, I must beg you to let me have it again, as it contains a few facts which can be worked out, but which are not sufficient by themselves. The German writer, "Dr. H." speaks in every instance of "Lord C." I have substituted Sir J. C.—I mention this that you may, if you please, confer, as the German author does, the dignity of the superior title, together with what addition your lively fancy may suggest. As slip 4, I find *Die Italienerin in Algier—L'Italiana in Algieri*. I presume, Yours J. V. B.

A SESTET OF LADIES.*

One evening, at Rossini's, M. Moreau-Sainti, the singer, with the aid of a pack of cards and his ten fingers, treated a charming party to a series of surprises. The illustrious *maestro* was as much astonished as his guests. His amiable and ingenious amuser, however, reserved for him a personal surprise. He begged him to take a card from the pack. Rossini took, or fancied he took, one at random. He drew the king of spades—king David with his lyre. "Good," said the conjurer, "We are here under the influence of two great musical constellations. I will retire, and the *maestro* shall go on alone with the trick." Rossini protested against this with his face and eyes. "What is the matter?" continued Moreau-Sainti. "You will find it is perfectly simple. All we want is a sestet of ladies." And begging six ladies to come forward, he asked the great composer to give them six cards, one a-piece. The cards were then shown; they were the ten of diamonds, the knave of clubs, &c., just as chance placed them, for chance was as yet free to do as it chose. The cards were then turned, and Rossini, still somewhat uncertain, inquired what he had to do now. "We want you to exert your will a little," replied Moreau-Sainti. "We only want you to wish these cards to change and they will do so." But Rossini had scarcely time even to wish, when Moreau-Sainti took back the cards. The metamorphosis was accomplished. The fresh cards bore the titles respectively of *The Barber of Seville*, *William Tell*, *Comte Ory*, *Otello*, *Semiramide*, and *La Gazza Ladra*. Our readers may imagine the universal applause which ensued. "Ah!" observed Rossini, deeply moved, "it is only in France that those who love us think of procuring us such a pleasure as this." I will not absolutely affirm that it was the case, but I believe that Rossini had the sestet of cards framed.

SIR THOMAS GRESHAM.—Gresham was a sort of Middle Age Rothschild, swaying markets and loans, and every variety of monetary profit, with a monarchical hand; wood, salt, silk, the precious metals, diamonds, and exquisitely-wrought Italian plate,—these were the pawns he shifted incessantly on his commercial chess-board, and abounding profit rewarded all his speculations. Yet the rigid justice of his dealings is never questioned by the only scandal-mongers of the fifteenth century—messieurs, the chroniclers; who, while they wondered at, and, perhaps, envied his wealth, extolled in the same breath his untiring benevolence, and added to his more imposing titles that of the "Poor Man's Friend." Gresham's lease of life was not a long one; probably he was worn out by constant occupation. Arithmetical processes spread over many years are found to damage the brain more speedily than even constant literary or scientific employments. In some moment of retirement—but whether with failing powers, who can tell?—Sir Thomas was minded to draw his last will and testament. He gave all his interest in the Exchange, and his dwelling-house, after his wife's death, jointly, for ever, to the Corporation of London and the Mercers' Company, upon trust, that, among other conditions, they should provide seven persons, unmarried, to deliver public lectures gratuitously on the seven liberal sciences—viz., divinity, astronomy, music, geometry, law, physic, and rhetoric, within his own mansion in Bishopsgate, which, with all appurtenances and gardens, was to be appropriated to the use of the said professors, "for them and every of them there to inhabit, study, and dailie to read the said several lectures."—*London Scenes and London People*.

ENGLISH OPERA ASSOCIATION (LIMITED).—The annual meeting of the shareholders of the above association was held at the company's office, 69, Regent-street, on Wednesday. In the absence of the Earl of Westmorland, Alexander H. Ross, Esq., of 60, Portland-place, took the chair. Amongst the shareholders present were the following:—Messrs. J. H. Arkwright, (Leominster), R. Banner Oakeley, Chandos Wren Hoskyns, (Ross), G. A. Macfarren, W. H. Weiss, F. B. Smart, Henry Leslie, Charles James Hargitt, George Linley, A. A. Pollock, J. W. Atkinson (Leeds), Robert Cull, George Ellis, William Spark, Mus. Doc. (Leeds), William Donald, Carl Deichman, E. A. Ramsden, John Cawood, James Kirk (Leeds), William Blyth (Richmond), John Taylor (Bradford), Robt. Linley Nunn (Ipswich), Frederick Buckton (Leeds), A. J. Lewis, Robert H. Wood (Leeds), &c. Mr. Cawood (secretary) read the directors' report and the balance-sheet, the adoption of which was moved by the chairman and seconded by Mr. J. H. Arkwright. Mr. Macfarren proposed, and Mr. Weiss seconded, a vote of thanks to the retiring directors—Mr. Fred. Davison, Colonel H. P. de Bathe, and Mr. Alexander H. Ross—and those gentlemen were re-elected. Mr. Henry Leslie proposed, and Mr. Smart seconded, a vote of thanks to the retiring auditors, Mr. Robert Addison and Mr. George Wood, who were also re-elected. A vote of thanks to the chairman concluded the proceedings.

* From the *Guide Musical*.

A GERMAN CRITIC IN LONDON.*

London, June 8th, 1863.

"During the height of the season the attention of the public is diverted from the great musical event and from the world of art by little interludes not played in the opera-house or the concert-room, but in a court of justice. * * * * * People here can scarcely escape from the name of Patti, which, of course, is connected with the above matter. If you go up to the Haymarket you hear of Patti; if you pass through Regent Street, it is again: Patti; London Bridge, once more: Patti. The young lady will obtain a wide-world reputation, after our papers have devoted columns to her. For the moment, it is Gye, perhaps, who derives the greatest advantage. As people all talk about Adelina Patti, nothing is more natural than that they should desire to hear her as well. At first, they felt compassion for the poor girl; they wanted to see the ill-used young creature upon the stage, and Covent Garden was crowded to suffocation when she sang.

"This evening the last of the Lumley performances comes off. The entertainments consist of the last act of *La Traviata*; this is followed by the national hymn; Alboni then sings "Rodes Variations," and Giuglini, Zucchini and Gassier give a trio from *La Italiana in Algeri*; the whole concludes with *La Figlia del Reggimento*. What do you think of this performance? Can you require more for your money! You will reply: "No," but I am better informed, and answer: "Oh, yes; you can require a great deal more." That you may not say the tone I adopt in addressing you is indelicate or unbecoming, I will immediately extort a smile and thus disarm your anger. I will prove that in London an amateur can require more when he pays two shillings and goes to Howard Glover's concert. You will ask: "Who is Howard Glover?" He is a worthy gentleman, a composer and pianist, an Englishman by birth, and, therefore, not quite free from the climatical influences of his country; these influences are displayed in the passion for giving concerts which, it is true, have a beginning, but which scarcely have an end. Englishmen possess sufficient resolution to hear a concert of this description from the first to the last piece, but I do not think there is a German who would be capable of doing so. Such a concert took place the day before yesterday, at one o'clock, p.m. Do not ask me to tell you when it was over. Like other people I paid my two shillings, but remained only two hours in the theatre; according to my calculation, the concert must have lasted five or six hours. It would be impertinent to give you the programme; permit me, therefore, to mention merely the artists who took part in it. They were:—Arabella Goddard and Charles Hallé (piano); Japha (violin); Engel (harmonium); Levasor, the French comic actor; nineteen fair vocalists (among whom were Alboni, Carlotta Patti, Trebelli, Artôt, Michal, Liebhadt, Ellinger), and thirteen gentlemen singers (including Formes, Delle Sadie, Sims Reeves, Giuglini and Bettini). There were three accompanists at the piano—Benedict, Ganz, and the concert-giver himself.

"The English Opera season is over. It is said that, far away in the north, a company has been formed, and that it is playing the works of Wallace and Balfe."

VIENNA.—The popular Treumanntheater was burnt down on Tuesday, the 9th inst. The cause of the conflagration is as yet a matter of mystery.

NOT SO BAD!—It is asserted that Herr Richard Wagner has made a clear sum of 50,000 francs by his concerts in Russia, besides an estate in Switzerland, a present, if report is to be trusted, from the Grand Duchess Helen.

THE COMPOSER OF THE "FUTURE."—Herr Richard Wagner's fiftieth birthday was celebrated lately, at Penzing, near Vienna, by a grand torch-light procession got up by the Merchants' Vocal Union, the "Haitsinger Vocal Union," some of the Students' clubs and a number of private admirers. In his speech to those who had thus met to do him honor, Herr Wagner, alluding to the Pilgrims' chorus, *Tannhäuser*, said that: he, too, had again found a home, and, at last, obtained that repose for which he had so long striven in vain. He was highly touched, he added, by this evidence of the kind feelings entertained for him. A grand festive gathering of the students closed the proceedings. The Merchants' Vocal Union presented the composer with a crown of laurel, upon a white satin cushion, with the following words embroidered thereon: To the respected master, Richard Wagner, on his fiftieth birthday, from the Merchants' Vocal Union, 1863.

* Extracts from a letter addressed to the *Neue Berliner Musik-Zeitung*.

WAGNER'S "TRISTAN."—The Imperial Opera in Vienna, after a half-year of rehearsals (57 in number) of Richard Wagner's *Tristan and Isolde*, has finally concluded to give up the idea of its performance, the part of Isolde being beyond the powers of endurance of the principal artists. The next attempt is now being made at Prague. Very characteristic and true is the assertion made by Robert Schumann to a prominent author in Vienna, concerning Wagner's operas, ten years since: "Wagner is no good musician; he lacks the idea of form and euphony. But you should not judge him from the Piano score. Many scenes from his operas, as heard from the stage, will not fail to impress you deeply. If not the clear sunlight, that genius emits, there is yet some mysterious spell to enchain our senses. But, as was said, the music apart from the representation is deficient, often too much of the *dilettante* order, again mediocre and repulsive; and it is alas! a proof of perverted musical taste, when, with all the numerous dramatic masterworks that Germany has to show, preference should be so often given to "music of the Future."—*Dwight's Journal*.

BOSTON.—The annual meeting of the Boston Music Hall Association was held in Chickering's Hall, Wednesday (June 10) at 3½ P.M., Dr. J. Baxter Upham in the chair. A more than ordinarily full attendance of stockholders was present. The report of the Treasurer, Mr. John Rogers, showed the receipts for the past year to have been 4983 92, dolls. and the expenses 5973 60dolls. — an excess of expenses over receipts of 989 88dolls. This deficit was owing, in part, to the closing of the hall consequent upon the arrival of the great organ, and also to the absence during the past year of all rents from fairs, which have heretofore added largely to the receipts. It was also stated that the number of concerts and musical entertainments of various kinds have decreased within the last few years. The treasurer's report having been accepted and placed on file, the President being called upon gave a brief sketch of the Grand Organ enterprise down to the present time — touching upon several incidents and events in the history of its progress — and mentioning in detail some of its many points of excellence — showing the care and toil and study bestowed upon it during the last seven years, on the part of all concerned, no pains nor expense being spared to make it what it is, the best, most perfect and comprehensive work of the kind in the world. It is indeed a marvel of art and skill, and will be prominent as a permanent object of attraction in our city. It was stated that the setting up of the organ would be completed in October. Its cost will be fifty or sixty thousand dollars, and it is now some seven years since the work was first projected. It will be the combined result of the experience of all the noted builders of the world, and will amply repay the time and labor spent on it. The Board of Directors for the ensuing year was chosen as follows:—J. B. Upham, R. E. Apthorp, E. D. Brigham, J. M. Fessenden, H. W. Pickering, Eben Dale, J. P. Putnam.—*Dwight's Journal of Music*.

GRAND'S ITALIAN OPERA company are still performing, with fair success, in Western American cities. Brignoli is with them.—Mme. ANNA BISHOP is making a concert tour of the New England States.—*Ibid*.

STUTTGART.—The foundation stone of a new Music-Hall was laid on the 20th inst.

DRESDEN.—The interior of the Theatre Royal is to be entirely renovated next year, and the Intendant-General proposes to erect a second theatre, for the production of pieces of a lighter class.

GENOA.—A new opera by Noberasco: *Ezzelino da Romano*, has met with a very favorable reception, although the *libretto* is particularly insipid.

BADEN-BADEN.—Litolff's new opera: *Narhal*, will be produced in September. The *libretto* is written by Plouvier, and is founded upon a legend of the Thirty Years' War. A new comic opera, too, by Rosenhain, for which Sauvage has furnished the *libretto*, will be brought out in the course of the season.

DARMSTADT.—The fifth Musical Festival of the middle Rhine, which was to have come off in the middle of August, has been indefinitely postponed for want of a suitable locality. The committee had reckoned upon having the Arsenal placed at their disposal, but the military authorities refused to grant the use of that building. The Festival was put off, also, last year, on account of the death of the Grand-Duchess.

MUNICH.—On the 1st, 2nd and 3rd October, a grand musical Festival will be held here. The services of Herren Joachim and Stockhausen have been already secured. Mad. Clara Schumann, also, will lend her assistance. The erection of a new People's Theatre is approaching realisation. The building-committee have already signed with Herren Johann and Max Schwaiger agreements, in conformity with which the two theatres in the Au and the Müller-Strasse will be shut up on the opening of the new edifice.

ST. PETERSBURG.—The Michael-Theatre, which was built only four years ago, at a cost of half-a-million roubles, is now being renovated. The expense of the renovation is estimated at thirty-five thousand roubles.—The Russian Musical Society, under the direction of Herr Anton Rubinstein, gave, last season, ten concerts and eight Soirées. The Conservatory, founded by the same gentleman, last September, now boasts of one hundred and seventy-five students. The fee for each pupil is one hundred roubles, payable in two equal half-yearly portions.

HEILIGENSTADT.—The ceremony of uncovering the Beethoven monument took place on the 15th inst. The road connecting Heiligenstadt with Nussdorf and Grinzling, was, as is well known, the great composer's favorite walk. A semicircle, neatly planted and railed in, on the banks of the brook, will surround the monument. On a granite pedestal will be placed the Master's bust, worked out most admirably in bronze by Fernkorn. The ceremony of uncovering took place at four o'clock in the afternoon upon the Beethoven Place. A Festival Cantata, composed by Randhartinger was first sung by the members of the Männergesangverein, under the direction of Herr Herbeck. Herr Förster, of the Imperial Theatre, then delivered an address, written by Herr L. A. Frankl, and, thereupon, the uncovering of the statue took place. In the evening, at half-past seven, a Festival Concert was given in Kugler's Park-Saloon.

BERLIN.—On the 13th inst., Mad. Ch. Birch-Pfeiffer, who has worked so well for the German stage, celebrated her fiftieth professional anniversary as an authoress. The congratulations began with a most laudatory letter from the Intendant-General of the Theatres-Royal, Stockholm, who handed it to her himself. The members of the Theatre Royal, Munich, where Mad. Birch-Pfeiffer commenced her career, forwarded their felicitations in the form of an address. A like tribute was paid by the Theatre Royal, Dresden. On the day of the anniversary itself, Herr von Hülsem, the Intendant-General of the Theatre Royal here, presented Mad. Birch-Pfeiffer, in the name of the King, with a valuable bracelet, and the members of the Theatre Royal, an address. His Royal Highness, the Grand-Duke of Mecklenburg-Schwerin, conferred on her the large gold medal for Art and Science, to be worn with the ribbon. It was handed her, together with an address from the members of the Grand-Ducal Theatre, Schwerin, by the new Intendant-General of the Grand-Ducal Theatres, Herr Gans Edler zu Putlitz.

WEIMAR.—The Grand Artists' Fête will take place in the middle of August. The members of the court evince great interest in it, indeed the Grand-Duke, treading in the footsteps of his famous predecessor, is as a rule endeavouring to render once more Weimar the seat of the Muses, by the foundation of schools of art, the establishment of museums, and the attractions held out to celebrated men, no matter to what branch of science they belong, to take up their residence here.—The Festival will last three days, and the most extensive preparations are already being made. In the Park, which was laid out by Goethe, and is, probably, one of the most beautiful in all Germany, the first day's proceedings will take place by the light of a brilliant gas illumination; the rejoicings on the second day will be in Tiefurt, on the same spot, where, in years gone by, Anna Amalia, and Carl August, Goethe and Schiller, celebrated their rustic fêtes, dedicated to the genius of Poetry. The third day will be devoted to the Wartburg. According to report, it is the Grand-Duchess who has undertaken the arrangement of the Festival on this day.

LIEGE.—Scarcely installed at the Conservatory, our new director is effecting wonders. The institution has never been so prosperous as during the past year. To prove this, it is sufficient to mention the delicious musical Soirées organised by M. Soubre last winter, and to announce the two concerts which we have still in prospective. The first of the two will be offered to the members of the Casino before the end of the present month; the second will be a real musical solemnity; given in the large room of the theatre—which will be fitted up expressly—at the same time as the fêtes got up by the town at the commencement of next month. Mendelssohn's celebrated "Walpurgisnacht," executed by a very large number of vocalists and instrumentalists, will be the great work of this genuine festival. There is some talk, too, of certain more than ordinary soloists, such as MM. Stockhausen and Jourdan, two gentlemen who were formerly members of the Opéra-Comique, Paris, and Mdle. Artôt, our young and celebrated country-woman, supposing she should not be otherwise engaged at the time. Thus, as the reader will perceive, this festival will really be a musical event for the town, and, in order that the entire population may participate in it, we feel convinced that the rehearsals will, on payment of a trifling sum by each person, be made public. Hearing great works forms the taste and elevates the mind. Is not this a mode of instruction as good as another?—*Echo de Liège*.

Advertisements.

MDLE. ADELINA PATTI will sing STRAKOSCH's Popular Waltz, "DI GIOIA INSOLITA," in the Lesson Scene of *Il Barbiere di Siviglia*, at the Royal Italian Opera, on the grand extra night, on Monday next.

MDLE. GEORGI will sing 6th July, for the Benefit of the Warwick Street Schools; 8th, Mr. Leonard Walker's Concert, Hanover Square Rooms.

MDLE. LOUISA VAN NOORDEN leaves town, for her provincial tour in the North of England, on the 16th July, and having some dates free, would be happy to accept engagements for Concerts, Oratorios, &c. Address, 115 Great Russell Street, Bloomsbury Square.

MISS MARY W. MCARTY, Pianist and Professor of the Pianoforte (pupil of Madame ARABELLA GODDARD), begs to announce her arrival in town for the season. Her terms for lessons may be obtained at 26 Upper Wimpole Street, Cavendish Square.

MISS LINDO begs to announce that she will give a *Matinee Musicale* at the Dudley Gallery, Egyptian Hall, on Tuesday June 30, when she will be assisted by eminent artists. Further particulars will be duly announced. Tickets 10s. 6d., to be obtained of Mr. Mitchell, Old Bond Street and of Miss Lindo 20 Westbury Road, W.

MRS. JOHN HOLMAN ANDREWS' Classes for the practice of Vocal concerted Music, take place every Thursday at 2 o'clock, at her residence, 50 Bedford Square.

MADAME LIND GOLDSCHMIDT.
HANDEL'S CANTATA.

ST. JAMES'S HALL, WEDNESDAY, JULY 8TH.
Second Performance of HANDEL'S CANTATA, L'ALLEGRO, and IL PENNEROSO, Wednesday Evening, July 8. The Vocal Parts by Madame Lind Goldschmidt, Madame Lemmens Sherrington, Miss Lascelles, Mr. T. Montem Smith, and Mr. W. H. Weiss. Band and Chorus of 250 performers. To commence punctually at eight o'clock. Conductor—Mr. Otto Goldschmidt. Reserved Seats (not numbered), Half-a-Guinea; Back of the Area and Gallery, 5s.; Stalls (numbered and reserved), One Guinea. Mitchell's Royal Library, 33 Old Bond Street; ADDISON and LUCAS'S, 210 Regent Street, and all Libraries and Musicians.

MR. SIMS REEVES will sing "THE MESSAGE" (Composed by BLUMENTHAL), at the next Monday Popular Concert, June 29th.

MR. LEWIS THOMAS will sing "THE SULIOTE WAR SONG," composed by BRINLEY RICHARDS, at the Composer's Concert, July 1.

MR. BRINLEY RICHARDS'S CONCERT at the HANOVER SQUARE ROOMS, Wednesday Evening, July 1st.

MR. SWIFT will sing "SI TU SAVAIS," the favorite Romance, composed by BALFE, at Mr. Leonard Walker's Concert, July 8; Mr. Walter Bolton's, and various other concerts during the season.

MR. HANDEL GEAR begs to inform his Friends and Pupils that he has REMOVED to 32 Upper Seymour Street, Portman Square, W.

MR. W. H. HOLMES' and Mr. G. W. HAMMOND'S CONCERT will take place on Saturday, July 18th, at the Hanover Square Rooms.

MR. G. W. HAMMOND will play his Four New Pianoforte Compositions—"First and Second Romances," "Idyll," and "Slumber Song" (Published by Duncan Davison and Co.); at the Hanover Square Rooms, July 18th.

MR. WILBYE COOPER will sing "GOOD NIGHT, SWEET DREAMS BE THINE," composed by GEORGE B. ALLEN, at Mr. Leonard Walker's Concert, Wednesday Evening, July 8.

MR. SWIFT will sing THIS DAY, at the Grand Concert, at Drury Lane Theatre, Balfe's Popular Song, "THE BANNER OF ST. GEORGE."

MR. BRINLEY RICHARDS'S CONCERT, HANOVER SQUARE ROOMS, Wednesday Evening next, July 1st. Md'les. Parepa, Stablnach, and Edith Wynne. Mr. Sims Reeves (who will sing a New Song with chorus, "THE WHITE CROSS OF DENMARK" and "GOD BLESS THE PRINCE OF WALES"); Mr. Lewis Thomas will sing, for the first time "THE SULIOTE WAR SONG." The London Choral Union, Messrs. Paque, Engel, Balsir Chatterton, and John Thomas. Messrs. Benedict, Sullivan, Archer, Pearce, Hargitt, and Kingsbury. Mr. Brinley Richards will play Beethoven's Sonata Pathétique; Mendelssohn's Duet with Violoncello; his own "Tarentelle"; and, by particular desire, his Fantasia on Gounod's Faust. Stalls and Tickets, 5s. and 10s., at the principal Musicians; at the Hanover Rooms; and at Mr. Brinley Richards, 4 Torrington Street.

OPERATIC ACADEMY.

MR. HOWARD GLOVER, Composer of the Operas "Ruy Blas," "Once too Often," "Aminata," the Cantatas "Tam o' Shanter," "Comala," &c., respectfully announces that he has OPENED AN ACADEMY for the STUDY and PRACTICE of OPERATIC MUSIC. Students, besides private instruction, will have the advantage of practising together, rehearsing occasionally upon the stage of one of our Metropolitan theatres, and when sufficiently advanced of taking part in public performances. They will thus acquire a complete knowledge of all the standard operas with the dialogue, recitatives, concerted pieces, and stage business (so embarrassing to novices), which, as we have no regular provincial opera houses, it would be impossible for them to gain by any other means. The success which attended the Musical and Dramatic Academy, which Mr. Howard Glover instituted in conjunction with his mother, the late celebrated actress, some years ago, affords him reasonable ground for the belief that, with increased experience, he may again be honored with the confidence of the musical world. The study of Oratorios will also form a part of the course of instruction, and the advantages of the school will be open to efficient amateurs as to professional students. Terms 10 guineas per quarter (exclusive of the hire of music), paid in advance. A fee of half-a-guinea charged for trying the voice, and giving professional opinion. There will also be classes for the study of the Italian, French and German languages, a knowledge of which is so important to the musical artist. All applications to be made, in the first instance by letter, addressed to Mr. Howard Glover, at Messrs. Duncan Davison's Music Warehouse, 244 Regent-street.

A GRAND ANNUAL MORNING CONCERT

WILL take place THIS DAY, SATURDAY the 27th instant, at Drury Lane Theatre. The following eminent Artists will appear:—Vocalists:—Madame Lemmens Sherrington, Md'le. Artot, Md'le. Trebelli, Madame Sainton Dolby, Md'le. Volpini, Madame Florence Lancia, Madame Weiss, Miss Susanna Cole, Mesdames Liebhart and Ellinger, Miss Eleonora Wilkinson and Miss Florence de Conric, Md'le. De Georgi, Herr Fornes and Herr Reichardt, Signor Bettini, Mr. Wilbye Cooper, Mr. Swift, Mr. Kennedy, Mr. Redfern, Mr. Santley, Mr. Leonard Walker, Mr. Weiss, Signor Gassier, Signor Delle Sedie, Mr. Allan Irving, Mr. Sims Reeves and Signor Giuglini. Instrumentalists:—Madame Arabella Goddard, M. Sainton, Mr. John Francis Barnett, Herr Japha. A Quartet of eminent Harpists, with "The London Choral Union," under the direction of Mr. F. Kingsbury. Conductors:—Signor Arlitti, Messrs. Vincent Wallace, Frank Mori, G. Lake, E. Aguilar, W. Carter, E. Berger, W. Ganz, &c.

Under the Distinguished Patronage of H.R.H. the Duchess of Cambridge, H.R.H. the Princess Mary of Cambridge, the Marchioness of Ely, Miss Burdett Coutts, Lady Churston, Mrs. William Gladstone, Lady Charles Wellesley, Lady Louisa Lygon, Lady Gertrude Rolfe, Lady Eastlake.

MR. CHARLES FOWLER (of Torquay) will give a PIANOFORTE RECITAL, at the Queen's Concert Rooms, Hanover Square, on Friday morning, July 3rd, 1863. To commence at Half-past Two o'clock. Artists:—Violin—Mr. Carrodus, Violoncello—Signor Pezze, Piano—Mr. Charles Fowler and Mr. Robert Barnett; Vocalist—Mr. Redfern. The names of other Artists, with full particulars, will be shortly announced. Stalls, 15s.; Unreserved Seats, 10s. 6d. Tickets may be had at Messrs. Cramer, Beale and Wood's, 201 Regent Street; Mr. Charles Fowler, Hope Villa, Torquay, Devon, (until June 15th); and the Hanover Square Rooms.

DR. MONK'S MUSIC SCHOOL, YORK.

DR. MONK, Organist and Choir-Master of York Minster, receives a few young gentlemen to reside in his house, as Students for the Musical Profession. He gives them instruction on the Organ and Pianoforte, and in Harmony and Composition; and engages a competent Professor to teach them the Violin or Violoncello. The course of education consists of Daily Lessons in one or other of the branches of study, and constant supervision of the practice of the pupils, with class-instruction in the form of Lectures; in addition to this there are periodical examinations by Professors of eminence. A complete Chamber Organ in the house, of three manuals and pedal, presents rare facilities for practice to the student of an instrument usually difficult of access. It is required that each pupil be continued in the School for a term of years, the extent of which depends upon the degree of advancement on entering. Minster Yard, York.

FRAULEIN LIEBHART has arrived in Town. All communications to be made to Mr. Jarrett, Musical and Concert Agent, at Duncan Davison & Co.'s, 244 Regent Street, W.

RANDEGGER'S Popular Trio, "I NAVIGANTI," will be sung by Md'le. ARTOT, Mr. WILBYE COOPER, and Signor BOSSI, at the Hanover Square Rooms, July 6.

ARGYLL ROOMS.

JULLIEN'S PROMENADE CONCERTS.

MONS. JULLIEN has much pleasure in announcing that he has succeeded in engaging Mr. LEVY, the celebrated Cornet à Pistons, who will perform one of his favorite Solos every evening.

The Programme for the week, commencing Monday 29th June, will include—
Overture, "Der Freischütz" Weber.
Selection from "La Forza del destino" Verdi.
Ditto ditto "Il Trovatore" Ditto.
Ditto ditto "Don Giovanni" Mozart.
Valse, "The Orange Blossoms" L. Jullien.
Galop, "The Reindeer" L. Diehl.
Solo Cornet à Pistons, "The Carnival de Venise," performed by Mr. LEVY Paganini.

Admission 1s.; Reserved Seats, 2s.
Doors open at Half-past Eight.

Manager—MONS. GREENET.

ANDREWS' CHANT SERVICE, "TE DEUM"
LAUDAMUS: Three Double Chants, Compressed Score, 6d.; post-free, 7d.
 Also, *Andrew's Select Congregational Chants* (fifteen double), Compressed Score, 6d.; and *Luther's Chorale*, "There is a glorious world on High," 6d. Orders to Andrews' Music Repository, Manchester.

HERR REICHARDT will sing at his **MATINEE**,
 July 1st, his two most popular *Lieder*, "GOOD NIGHT" (Cradle Song) and
 "THOU ART SO NEAR AND YET SO FAR." Tickets at DUNCAN DAVISON
 & Co., 244 Regent Street.

GLASGOW CITY HALL.—SATURDAY EVENING
CONCERTS, conducted by the Directors of the Glasgow Abstinists' Union.
 The tenth season will commence on Saturday, 6th September. Artists desirous of
 appearing at these concerts will please communicate with Mr. James Airlie, Secretary,
 118 Union Street, Glasgow. (Up one stair.)

SIGNOR ROBERTI'S MATINEE MUSICALE will
 take place on Wednesday, July 1st, at Three o'clock, at 16 Grosvenor Street
 (By kind permission of Messrs. Colliard). A selection from Signor Roberti's compositions
 will be performed by the following artists:—Vocalists: Miss Banks, Miss
 Eleanora Wilkinson, and Madame Lemaire; Signori Solieri, Palmieri, Delle Sedie,
 Monari, and Ferranti. Instrumentalists: Herr Schulthes, Messrs. Carrodus,
 Watson, Webb, and Signor Plattl. Tickets, Half-a-Guinea, of Signor Roberti, 18
 Thurlow Square, S.W.

MR. LEONARD WALKER has the honor to announce
 that his **EVENING CONCERT** will take place at the **QUEEN'S CONCERT**
 Rooms, Hanover Square, on Wednesday, July 8, 1863, to commence at Eight o'clock.
 Vocalists: Mdlle. Parepa, Mdlle. Georgi, Miss Rose Hersee, Mrs. Helen Percy,
 Madame Gordon, Mdlle. Linas Martorelle. Mr. Wilbye Cooper, Mr. David Miranda,
 Mr. Swift, Mr. Bowler, Mr. George Tedder, and Mr. Leonard Walker. Pianoforte,
 Master Willie Pape; Harp, Herr Oberthür; Flute, Mr. Benjamin Wells. Conductors
 —Mr. G. B. Allen, Mr. George Lake, Mr. Agullar, and Mr. Emile Berger. Stalls,
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MONSIEUR PAQUE'S MATINEE MUSICALE will take
 place on Thursday, July 2nd (by kind permission of the Marchioness of
 Downshire), at 24 Belgrave Square, when he will be assisted by the following
 eminent artists:—Vocalists—Mdlle. Parepa, Madame Salnton-Dolby, Miss Robertine
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 Instrumentalists—Monsieur Ascher, Miss F. Corfield and M. Paque; Conductor—
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